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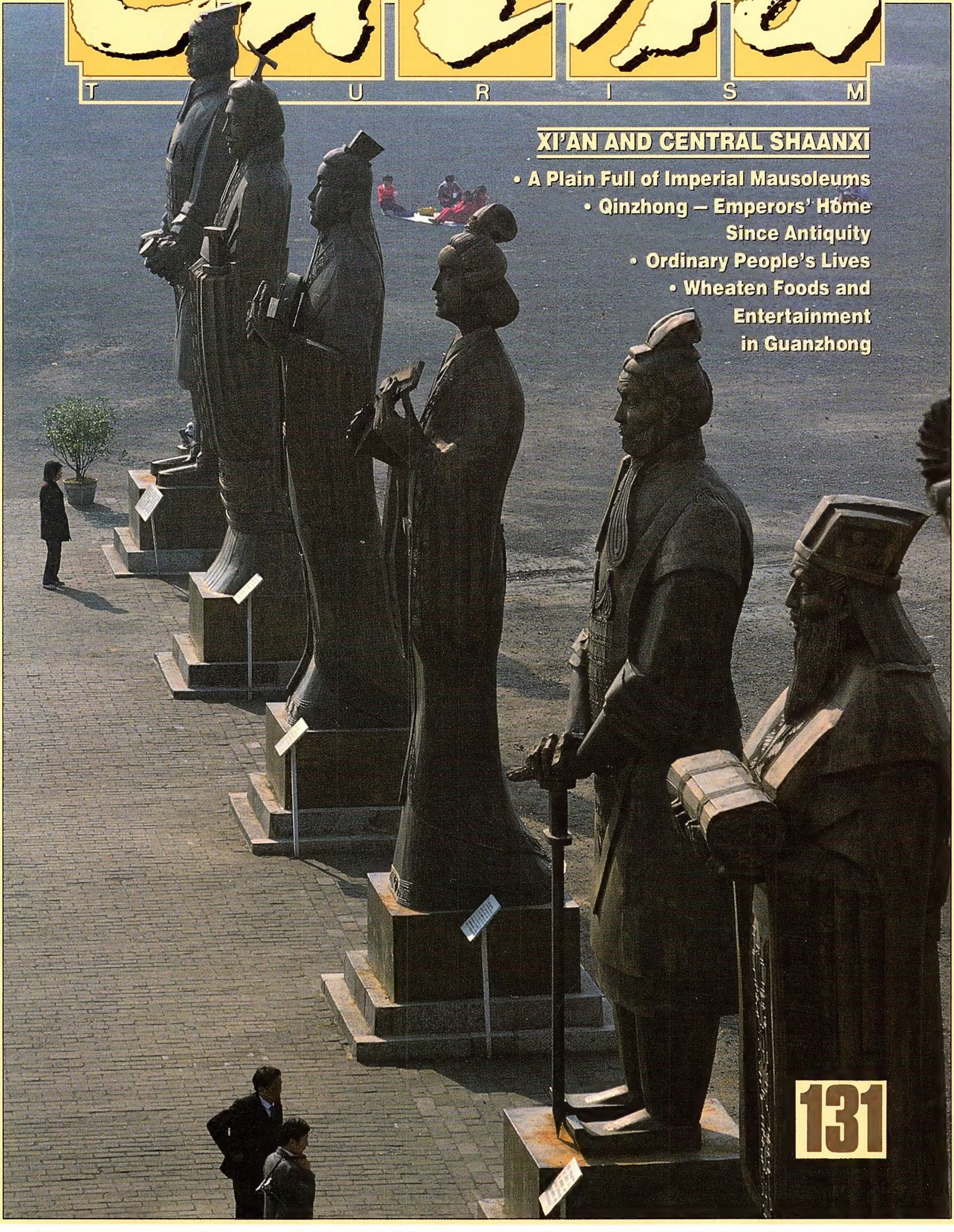

XI'AN AND CENTRAL SHAANXI

- A Plain Full of Imperial Mausoleums
- Qinzhong — Emperors' Home Since Antiquity
- Ordinary People's Lives
- Wheaten Foods and Entertainment in Guanzhong

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EDITORIAL

Chang'an on the Plain of Guanzhong

The Plain of Guanzhong, situated in the centre of Shaanxi Province, is a 400-kilometre-long fertile basin surrounded on three sides by mountains. Passing through the province from west to east flows the Weihe River. To the north is an important military and strategic area of high loess plateau, while to the south stands the Qinling chain of mountains. Following the Western Zhou, fourteen dynasties maintained Chang'an as their capital, and many monuments remain.

We previously reported on Shaanxi (No. 28) in 1982, and now we reintroduce you to the plain of great mystery, birthplace of China's two great rivers.

Readers can learn about the major attractions in the area in two articles, one about Qinzhong where emperors have been interred since antiquity and another about the Guanzhong Plain, resting place of royalty since the earliest of China's dynasties.

The delights of Xi'an, both ancient and modern, are explored, and in another article we describe a Tang Dynasty banquet complete with entertainment that can once again be enjoyed.

In addition, we have invited celebrated contemporary Hong Kong artist and calligrapher, Cheng Kar Chun, to create a map which is also a Chinese painting, portraying the Guanzhong Plain. Also contributing is artist Xie Zhen'ou from China whose drawing of the Chang'an Western Market appears in this issue.

This year, our company, Hong Kong China Tourism Press, celebrates its eleventh anniversary. In this issue you will find a questionnaire which we invite you to fill out and return to us as soon as possible so that we can use your suggestions and comments to improve our magazine. We will send a souvenir to each reader who returns a completed questionnaire.

This year, as always, we appreciate your support and your readership.

Photo by Jiao Jingquan

Kite Festival in Yangjiang
Strolling the Streets of Shishi
Bamboo Woven Ware from Chengxian County
Xi'an and Central Shaanxi
Pastoral Life on the Qinghai Plateau
The Big Noise from Henan

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Front cover: Metal statues modelled after the original "twelve gold figures" cast by Qin Shihuang stand in front of the rebuilt Qin Palace in Xi'an (by Hua Nian).

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A Plain Full of Imperial Mausoleums

In the middle reaches of the Yellow River there lies a stretch of verdant land wedged between the Qinling Mountains and the vast expanse of the Loess Plateau. This is the 800-*li* (400-km) long Qinchuan Plain,* in the central part of Shaanxi Province, running from Baoji Gorge in the west to Tongguan in the east.

The Weihe River, starting from Longxi in Gansu, flows into the ravines of the Qinling Mountains via Tianshui. Threading through those narrow ravines, it gains momentum and surges forward until it finally rushes out of the Baoji Gorge into a wide river on the flat land, fertilizing the fields on both sides. Since the Old Stone Age, the Chinese who have lived in the area owe a great deal to this river.

From the 11th century B.C. to the mid-10th century, through fourteen dynasties, Qinchuan had been a place of strategic importance. Many battles took place in this area because of its excellent topography. It is backed by mountains on one side and by the river on the other, so that opposing armies could not easily advance or retreat. No wonder Chang'an (present-day Xi'an), located in the centre of Qinchuan, was the capital of the greatest number of dynasties in Chinese history. It was also one of the six ancient capitals.** Besides Chang'an, places like Xianyang, Tongchuan, Weinan, Fengxiang, Fufeng and Baoji in Qinchuan have also been areas of great political and economic importance.

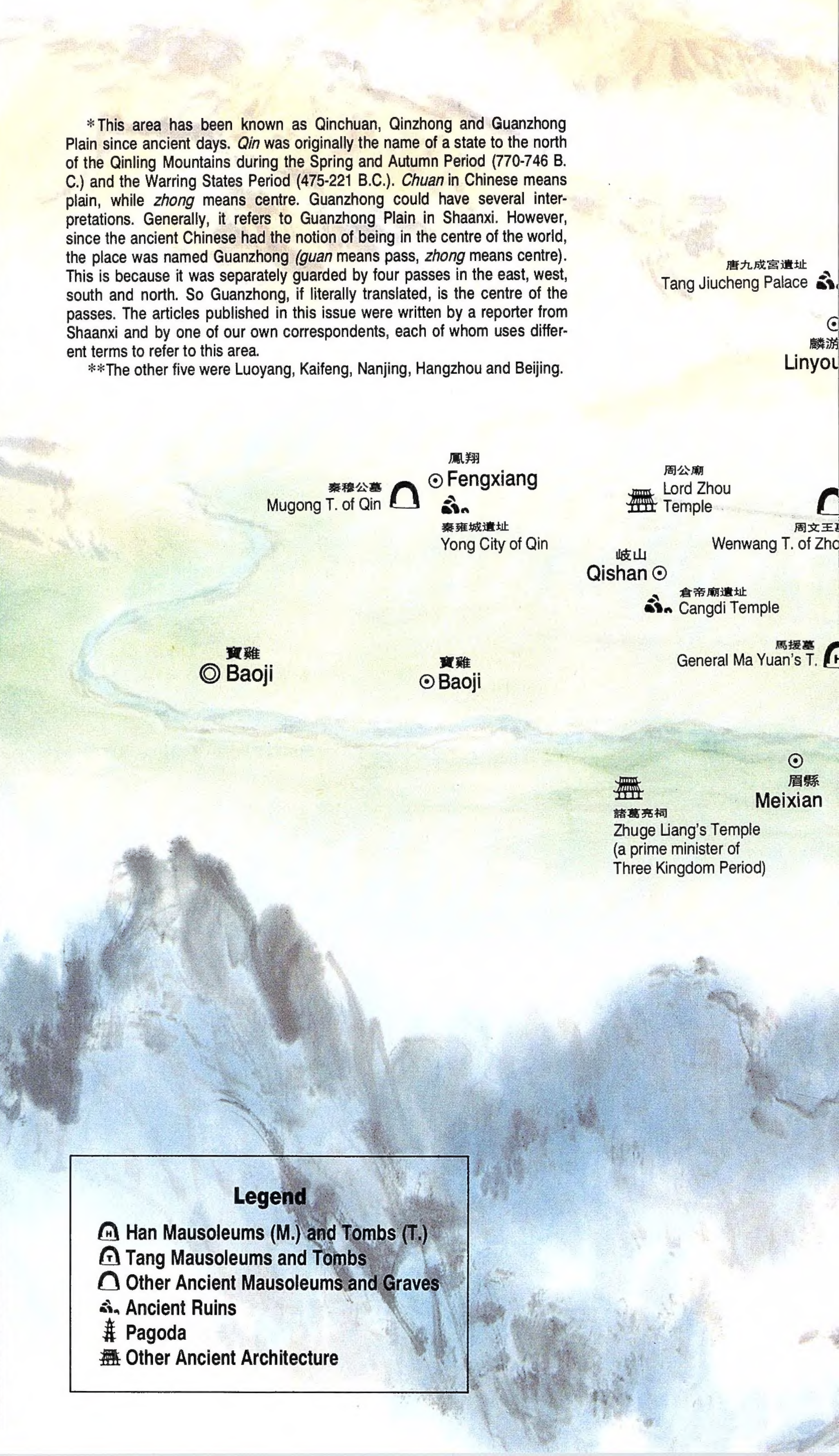
Time has passed, however, Tongguan Pass in the east, Wuguan Pass in the south, Dasan Pass in the west and Jinsuo Pass in the north all remain intact. Ruins of the imperial palaces of the Qin, Han and Tang Dynasties can still be found such as the front structure of Epang Palace in the western suburbs of Xi'an, the three groups of Han Dynasty buildings: Changle Palace, Weiyang Palace and Jianzhang Palace, and the Tang Dynasty Daming Palace near Xi'an.

Lying in this area are also a great number of imperial mausoleums which served as witnesses to the rise and fall of various dynasties. The best-known ones are Huangdi, Qin Shihuang, Emperor Wudi's Maoling Mausoleum, Emperor Taizong's Zhaoling Mausoleum, and the Qianling Mausoleum in which Emperor Gaozong and China's first female "emperor", Wu Zetian, were buried. Also notable are the tombs of the Tang Dynasty's Princess Yongtai and Prince Zhanghuai.

Also worth mentioning is Xi'an's city wall, built in the centre of the city in 1374 during the Ming Dynasty. It is the best preserved ancient city wall in China.

*This area has been known as Qinchuan, Qinzhong and Guanzhong Plain since ancient days. *Qin* was originally the name of a state to the north of the Qinling Mountains during the Spring and Autumn Period (770-746 B.C.) and the Warring States Period (475-221 B.C.). *Chuan* in Chinese means plain, while *zhong* means centre. Guanzhong could have several interpretations. Generally, it refers to Guanzhong Plain in Shaanxi. However, since the ancient Chinese had the notion of being in the centre of the world, the place was named Guanzhong *(guan* means pass, *zhong* means centre). This is because it was separately guarded by four passes in the east, west, south and north. So Guanzhong, if literally translated, is the centre of the passes. The articles published in this issue were written by a reporter from Shaanxi and by one of our own correspondents, each of whom uses different terms to refer to this area.

**The other five were Luoyang, Kaifeng, Nanjing, Hangzhou and Beijing.


唐九成宮遺址
Tang Jiucheng Palace
麟游
Linyou
鳳翔
Fengxiang
秦穆公墓
Mugong T. of Qin
秦雍城遺址
Yong City of Qin
周公廟
Lord Zhou Temple
周文王
Wenwang T. of Zho
岐山
Qishan
倉帝廟遺址
Cangdi Temple
馬援墓
General Ma Yuan's T.
寶雞
Baoji
寶雞
Baoji
眉縣
Meixian
諸葛亮祠
Zhuge Liang's Temple
(a prime minister of
Three Kingdom Period)
Legend
Han Mausoleums (M.) and Tombs (T.)
Tang Mausoleums and Tombs
Other Ancient Mausoleums and Graves
Ancient Ruins
Pagoda
Other Ancient Architecture

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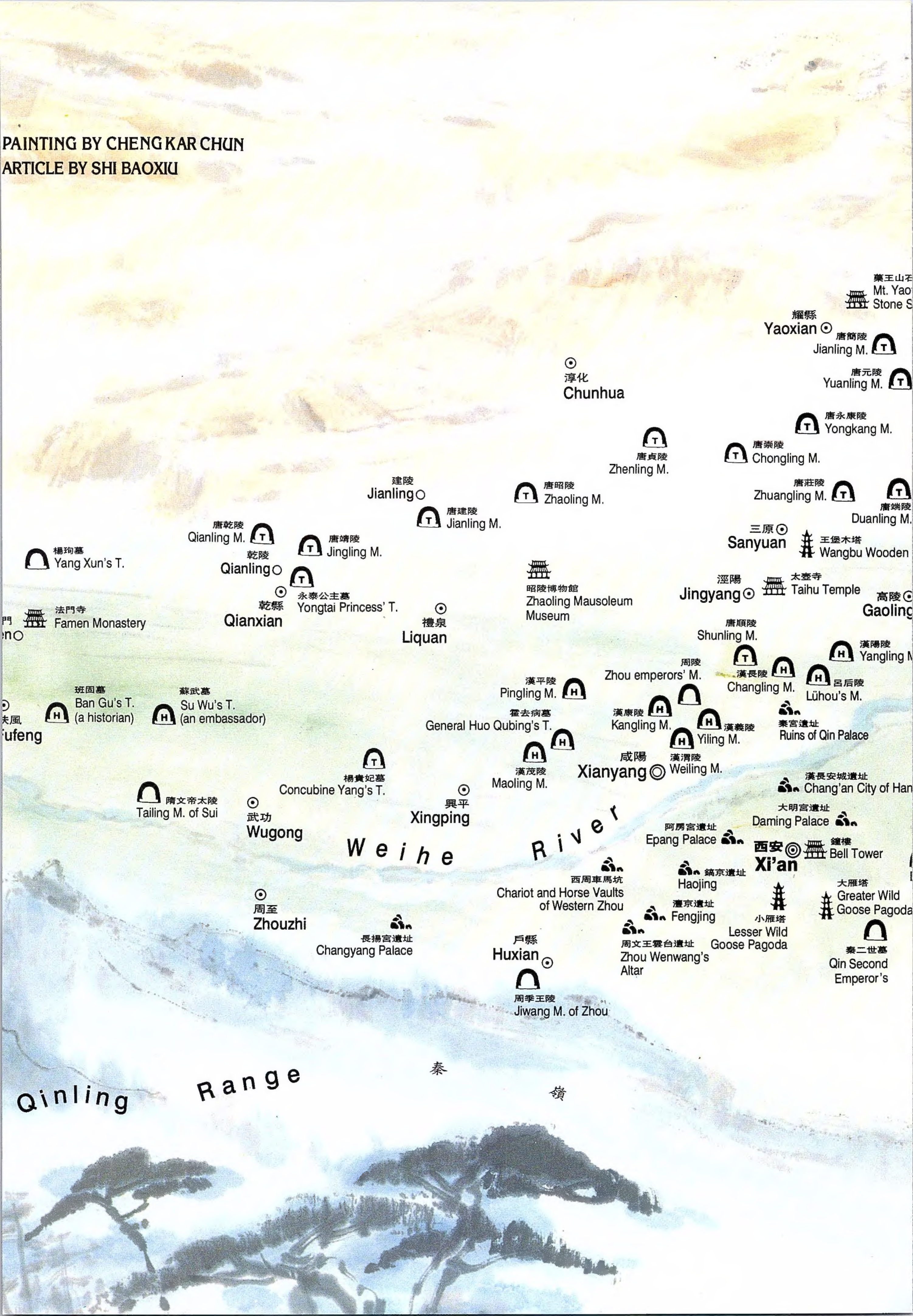

藥王山石
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Yuanling M.
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Chunhua
唐永康陵
Yongkang M.
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Zhenling M.
唐崇陵
Chongling M.
建陵
Jianling
唐昭陵
Zhaoling M.
唐莊陵
Zhuangling M.
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Duanling M.
唐建陵
Jianling M.
唐乾陵
Qianling M.
唐靖陵
Jingling M.
三原
Sanyuan
王堡木塔
Wangbu Wooden
楊珣墓
Yang Xun's T.
乾陵
Qianling
永泰公主墓
Yongtai Princess' T.
乾縣
Qianxian
昭陵博物館
Zhaoling Mausoleum Museum
涇陽
Jingyang
太壺寺
Taihu Temple
高陵
Gaoling
法門寺
Famen Monastery
門
en
禮泉
Liquan
唐順陵
Shunling M.
漢陽陵
Yangling M
周陵
Zhou emperors' M.
漢長陵
Changling M.
呂后陵
Lühou's M.
班固墓
Ban Gu's T. (a historian)
蘇武墓
Su Wu's T. (an embassador)
漢平陵
Pingling M.
夫風
ufeng
霍去病墓
General Huo Qubing's T.
漢康陵
Kangling M.
漢義陵
Yiling M.
秦宮遺址
Ruins of Qin Palace
楊貴妃墓
Concubine Yang's T.
漢茂陵
Maoling M.
咸陽
Xianyang
漢渭陵
Weiling M.
隋文帝太陵
Tailing M. of Sui
武功
Wugong
興平
Xingping
漢長安城遺址
Chang'an City of Han
大明宮遺址
Daming Palace
阿房宮遺址
Epang Palace
Weihe River
西安
Xi'an
鐘樓
Bell Tower
西周車馬坑
Chariot and Horse Vaults of Western Zhou
鎬京遺址
Haojing
大雁塔
Greater Wild Goose Pagoda
周至
Zhouzhi
灃京遺址
Fengjing
小雁塔
Lesser Wild Goose Pagoda
長揚宮遺址
Changyang Palace
戶縣
Huxian
周文王靈台遺址
Zhou Wenwang's Altar
秦二世墓
Qin Second Emperor's
周季王陵
Jiwang M. of Zhou
Qinling Range
秦
嶺

Qinzhong – Emperors' Home Since Antiquity

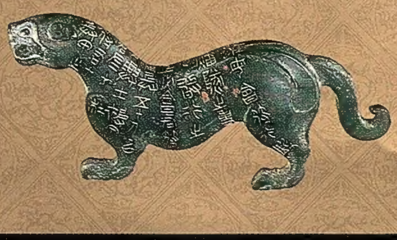
Qinzhong, or Qinchuan, was once the richest part of China, affluent enough to build up an army and achieve separate statehood. It was not accidental that it was at one time or another the capital city of fourteen royal dynasties. When the Tang Dynasty poet Du Fu was wandering from place to place along the Changjiang River in present-day eastern Sichuan, he wrote emotionally about Chang'an in the north:

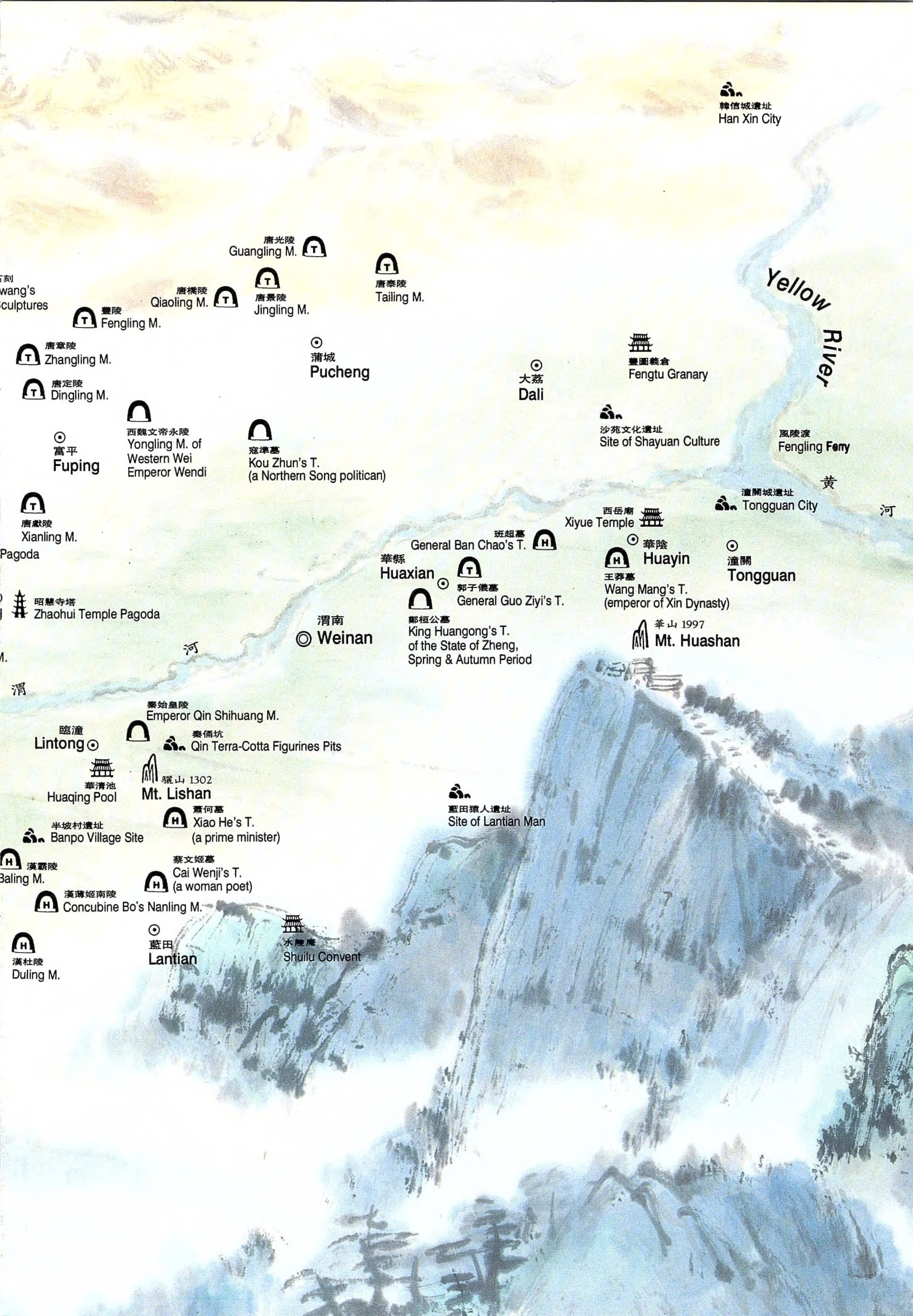
As I turn my head, there, alas,
is the place where singing and
dancing are commonplace,
For Qinzhong has been emperors'
home since antiquity.

(Fifth of his Eight Poems *Autumnal Mood*)

The ancient Xi'an City we see today (right) was built in the Ming Dynasty on a much smaller scale than during the Han and Tang Dynasties. Still, it is a city of grandeur, much larger than the three other well preserved ancient cities in the country (by Pan Ke).

This tiger-shaped tally was used in the Qin Dynasty to arrange troop movements. An inscription on it says: "The right half in the hands of the sovereign and the left half kept by Du." Du was the general who garrisoned Duxian County near present-day Xi'an. For a movement of fifty or more troops, the two halves of the tally had to be put together (by Luo Zhongmin).




韓信城遺址
Han Xin City
唐光陵
Guangling M.
刻
wang's
culptures
唐橋陵
Qiaoling M.
唐景陵
Jingling M.
唐泰陵
Tailing M.
豐陵
Fengling M.
Yellow River
唐章陵
Zhangling M.
蒲城
Pucheng
大荔
Dali
豐圖義倉
Fengtu Granary
唐定陵
Dingling M.
西魏文帝永陵
Yongling M. of Western Wei Emperor Wendi
富平
Fuping
寇準墓
Kou Zhun's T. (a Northern Song politican)
沙苑文化遺址
Site of Shayuan Culture
風陵渡
Fengling Ferry
黄
河
潼關城遺址
Tongguan City
唐獻陵
Xianling M.
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Tongguan
華縣
Huaxian
郭子儀墓
General Guo Ziyi's T.
王莽墓
Wang Mang's T. (emperor of Xin Dynasty)
昭慧寺塔
Zhaohui Temple Pagoda
鄭桓公墓
King Huangong's T. of the State of Zheng, Spring & Autumn Period
華山 1997
Mt. Huashan
渭南
Weinan
河
M.
渭
秦始皇陵
Emperor Qin Shihuang M.
臨潼
Lintong
秦俑坑
Qin Terra-Cotta Figurines Pits
華清池
Huaqing Pool
驪山 1302
Mt. Lishan
藍田猿人遺址
Site of Lantian Man
蕭何墓
Xiao He's T. (a prime minister)
半坡村遺址
Banpo Village Site
漢霸陵
Baling M.
蔡文姬墓
Cai Wenji's T. (a woman poet)
漢薄姬南陵
Concubine Bo's Nanling M.
藍田
Lantian
水陸庵
Shuilu Convent
漢杜陵
Duling M.

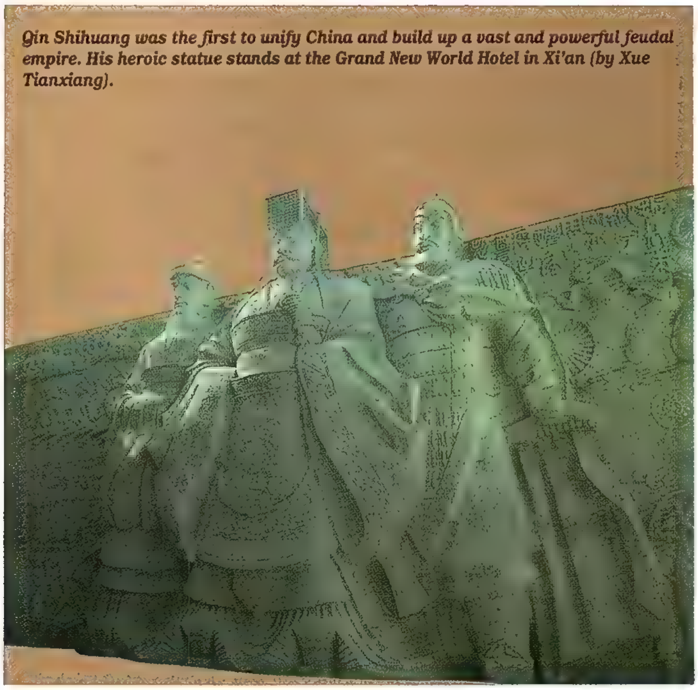
Ancient Chang'an, Great World Metropolis

ARTICLE BY LI XI & HU YUE

According to historical records, King Wuwang of Zhou destroyed the Shang Dynasty in 1027 B.C. and established his own Western Zhou Dynasty with Haojing as its capital. The city was built on the east bank of the Fenghe River some fifteen kilometres west of present-day Xi'an. This was the first page of the three millennia history of ancient Xi'an, which subsequently became a great metropolis in ancient times and capital of many royal dynasties.

The Qin's Capital in Xianyang

After the fall of the Western Zhou, the Qin people from the area around Tianshui, Gansu Province, fought their way to Guanzhong and made Yongcheng (now south of Fengxiang in Shaanxi Province) their capital. In a bid to extend their domain to the Huanghe River, they fought the forces of the Three Jin States and seized territories to the west of the river. In 350 B.C., Lord Xiao of Qin moved his capital westward to Xianyang. Close to the Weihe River and with excellent conditions for communications, it remained the capital of the Qin people for the following 140 years or so.

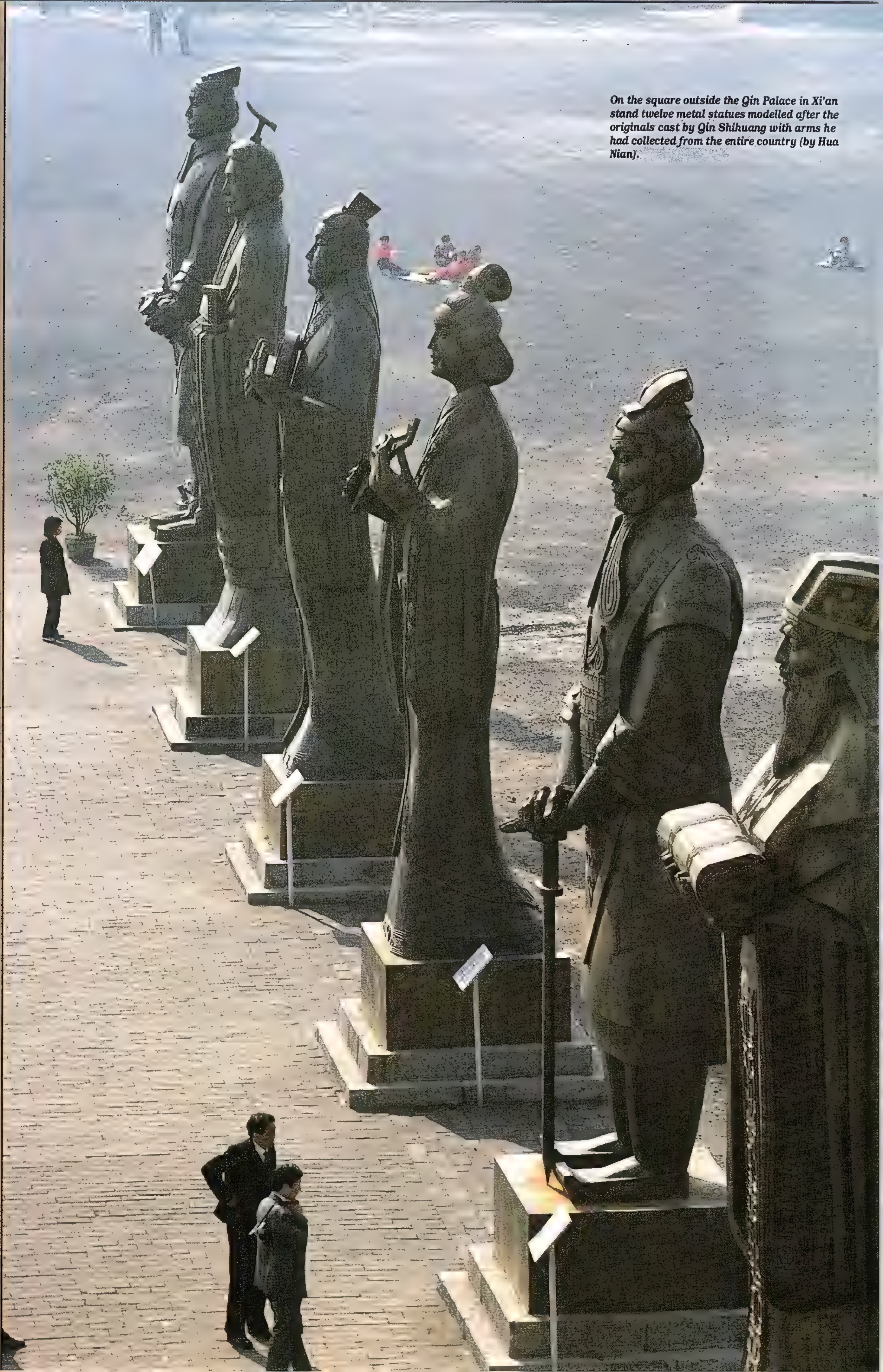


Qin Shihuang was the first to unify China and build up a vast and powerful feudal empire. His heroic statue stands at the Grand New World Hotel in Xi'an (by Xue Tianxiang).

In 221 B.C., Qin Shihuang, the First Emperor, with a formidable armed force under his command, destroyed his six rival states, unified the country and founded the first united royal dynasty in Chinese history to have a centralized military authority. The Qin army, in addition to its military prowess, was well organized. In deploying troops, a *hufu* (tiger-shaped tally) was needed. This kind of tally was split into two halves that could be put together to make a complete one. Half of it was in the hands of the emperor and the other half kept by a general. When the emperor wished to move his troops, he sent his own half to the general — troop movement was possible only when the two halves were combined into a whole tally. This signified the powerful military force of a centralized empire.

In time of war, the Qin troops built a new palace in Xianyang — a copy of the one in the capital of the state they had annexed — later known as the Palaces of Six States. Having annihilated the six rival states, Qin Shihuang asserted his hegemony. Seeing that Xianyang was overpopulated and the living space of the late kings was limited, he ordered the building of the Epang Palace on a mammoth scale on the south bank of the Weihe River on the western outskirts of present-day Xi'an.

The construction began in 212 B.C. but was hardly finished when the Qin Dynasty fell, and, as a result, the palace never had an official name. It was called Epang after the location of its front hall. The original size of the palace was 2.5 kilometers long from east to west and 1.6 kilometres wide from north to south. Its front hall was completed shortly before the death of Qin Shihuang. This hall, 800 metres from east to west and over 165 metres from north to south, was unusually large.

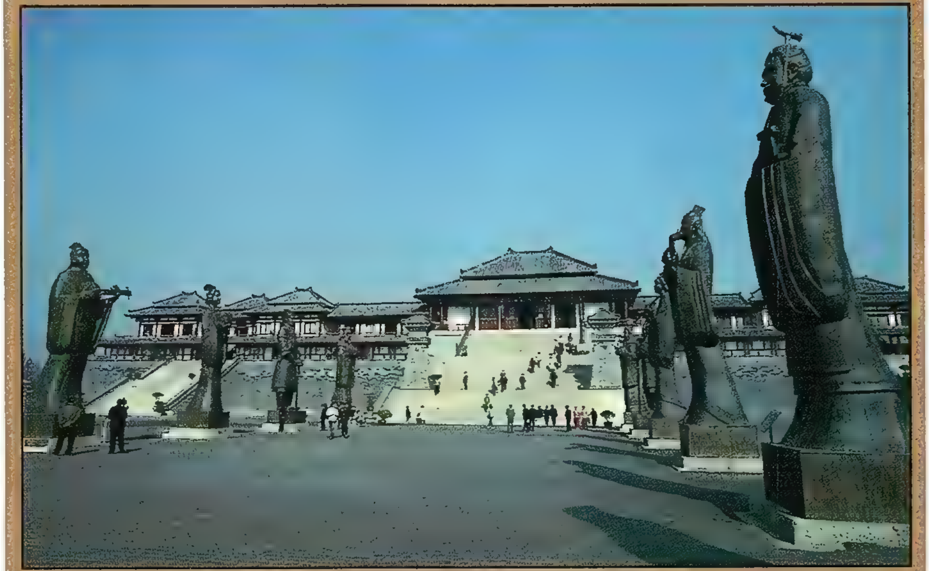


On the square outside the Qin Palace in Xi'an stand twelve metal statues modelled after the originals cast by Qin Shihuang with arms he had collected from the entire country (by Hua Nian).

In 206 B.C. Xiang Yu, general of an insurgent army, marched into Guanzhong and led his troops in storming Xianyang. They reduced the Epang Palace to a pile of rubble.

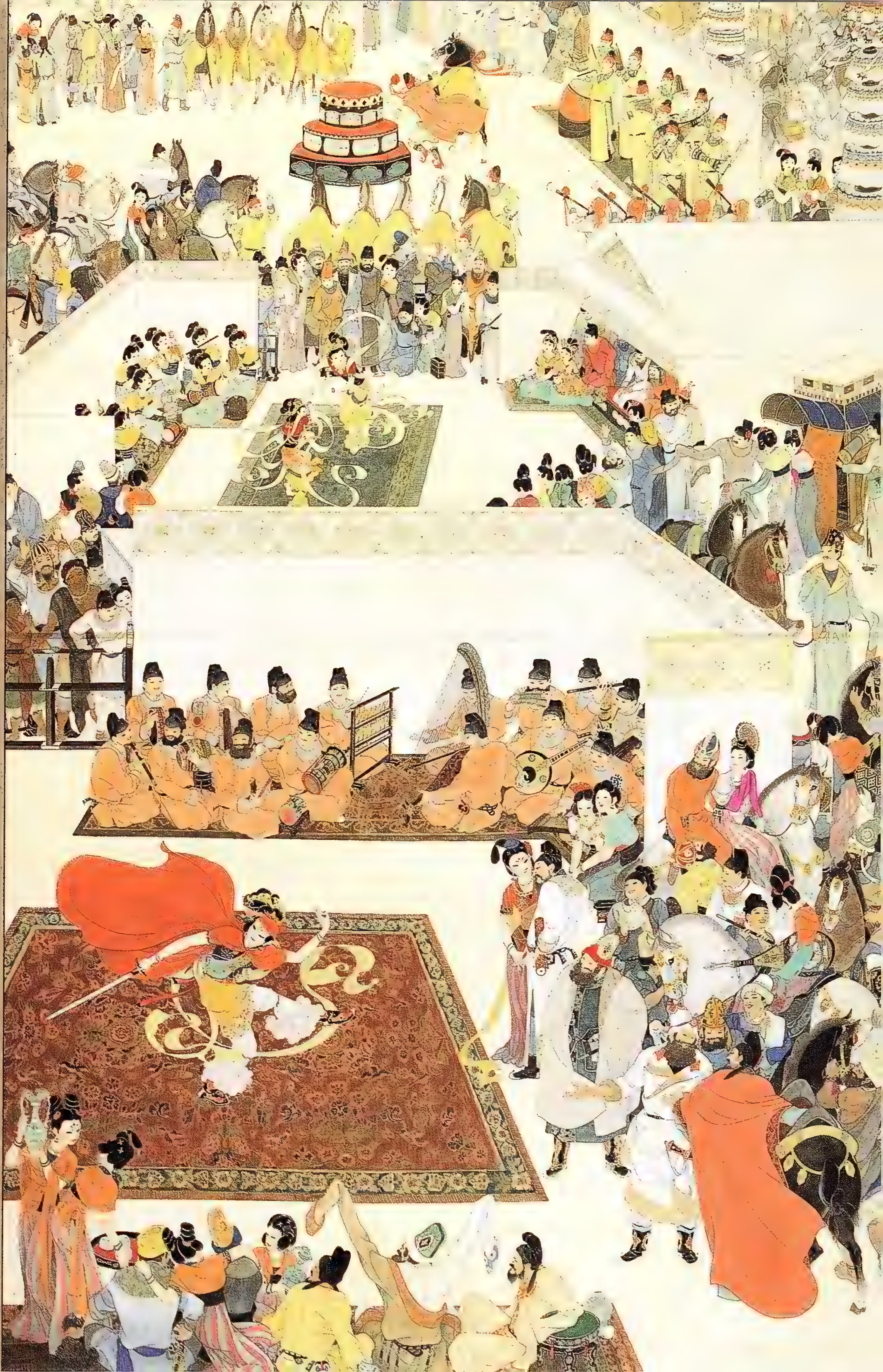
The site of the excavation of the former Epang Palace is situated at Epang Village, fifteen kilometres to the west of Xi'an. After a tour of Xianyang, I went to Epang Village by car. The village is an earthen elevation six to seven metres higher than the rest of the place. On it, the layer of rammed earth from the days of construction is still visible. It is said to be the site of the front hall. The layer of solidly rammed earth has veins like that of a sliced Chinese thousand-layer (sponge) cake. Villagers there said that in the past you could find Qin bricks and eave tiles in the fields, but all I could find was a tiny piece of rammed earth scratched from the now 2,000-year-old layer.

Replicas of ancient bronze chimes and various furnishings in the palace give one some idea of the way an emperor entertained himself at a banquet 2,000 years ago (by Pan Ke).


The magnificent Qin Palace in Xianyang has been reduced to ruins for 2,000 years. A new one built in the southern part of the city displays anew its grandeur (by Hua Nian).

The Epang Palace is no more, but a new Qin Palace has been erected to the east of the Dayan Pagoda in southern Xi'an. Its uniqueness is marked by a slanting flight of steps leading to the building.

As recorded in history, Qin Shihuang, after the unification of the country, had all the arms in the realm confiscated to consolidate his rule. The arms were used to cast twelve huge metal human figures each weighing about 5,000 kilogrammes. They were placed outside the Xianyang Palace but disappeared when the Epang Palace was destroyed with the downfall of the Qin Dynasty. Twelve newly cast human figures now can be seen standing in front of the square outside the Qin Palace.



The Tang Dynasty was the golden age for the development of culture and art in ancient China. This drawing of dancers and musicians presents a scene of a peaceful, prosperous country in the "good old days" (drawing by Xie Zhen'ou).

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- ☐ Other

What do you think of our:

Cover ____________

Photos ____________

Text ____________

Layout ____________

Printing ____________

What do you think of our Special Features section which focuses on scenic spots, cultural relics, people and customs, culture and art, and specialities of a certain area?
☐ Good ☐ Fair ☐ Poor

Which sections of the magazine do you find:

	Most interesting	Interesting	Less interesting
Special Features	☐	☐	☐
Around and About China	☐	☐	☐
Trade Link	☐	☐	☐
Executive Jottings	☐	☐	☐
Travellers' Corner	☐	☐	☐
Photographer's Gallery	☐	☐	☐
For the Collector	☐	☐	☐
Tracing the Past	☐	☐	☐
Things Chinese	☐	☐	☐
Literary Link	☐	☐	☐
Cartoons	☐	☐	☐
Interview	☐	☐	☐
Travel Notes	☐	☐	☐
News	☐	☐	☐

Reasons for assessment and comments:

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What do you think of the ratio between pictures and text?
- ☐ Present ratio is all right.
- ☐ Should be more pictures, less text
- ☐ Text should be more detailed, with pictures taking subsidiary role

Which of these recent issues appealed most to you (tick several or give us your order of preference if you wish):

- ☐ **No. 120** Southwestern Silk Road (II)
- ☐ **No. 121** Border Crossing Special
- ☐ **No. 122** Central/Southern Hebei
- ☐ **No. 123** Jilin Special
- ☐ **No. 124** Beijing Special
- ☐ **No. 125** Jiangxi Special
- ☐ **No. 126** Taiwan Straits Special
- ☐ **No. 127** China-wide Special
- ☐ **No. 128** Southern China
- ☐ **No. 129** Southwestern Shandong
- ☐ **No. 130** Qinghai's River Source
- ☐ **No. 131** Xi'an and Central Shaanxi

How long do you usually keep the magazine?

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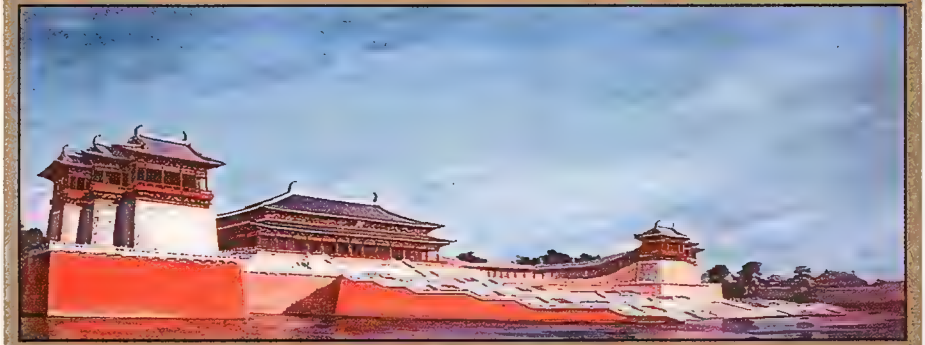
Rise of Tang Dynasty Metropolis

In China, in the wake of the Qin and Han Dynasties, a period of great prosperity — the Tang Dynasty – entered the historical stage in 618. Its domain bordered Persia and India, and Chang'an, a great international metropolis, gradually took shape thanks to the formidable strength of the Tang Empire and the busy communications between East and West. In those days, as capital of the Tang Empire, Chang'an was about ten kilometres long from east to west and nine kilometres wide from north to south; one had to travel about thirty-six kilometres to walk once round the city. It was so large that Ming City in present-day Xi'an is only one-eighth the size of Chang'an of yesterday. Then, all streets in Chang'an ran from due north to due south, from due east to due west; the main thoroughfare, Zhuque (Scarlet Bird) Avenue, was 155 metres wide and ran through the north-south axial line. The north-south main streets divided the whole city into 110 blocks. A bird's-eye view of the city presented a scene of numerous houses like the pieces on a go checkerboard and twelve streets that looked like well-trimmed vegetable beds in a kitchen garden.

The seven storey, sixty-metre-high Dayan Pagoda, erected in 652, was built with earth inside and bricks outside. It was badly damaged in 909 in a war, but was eventually repaired and has remained as it was to this day (by Ma Lingyun).

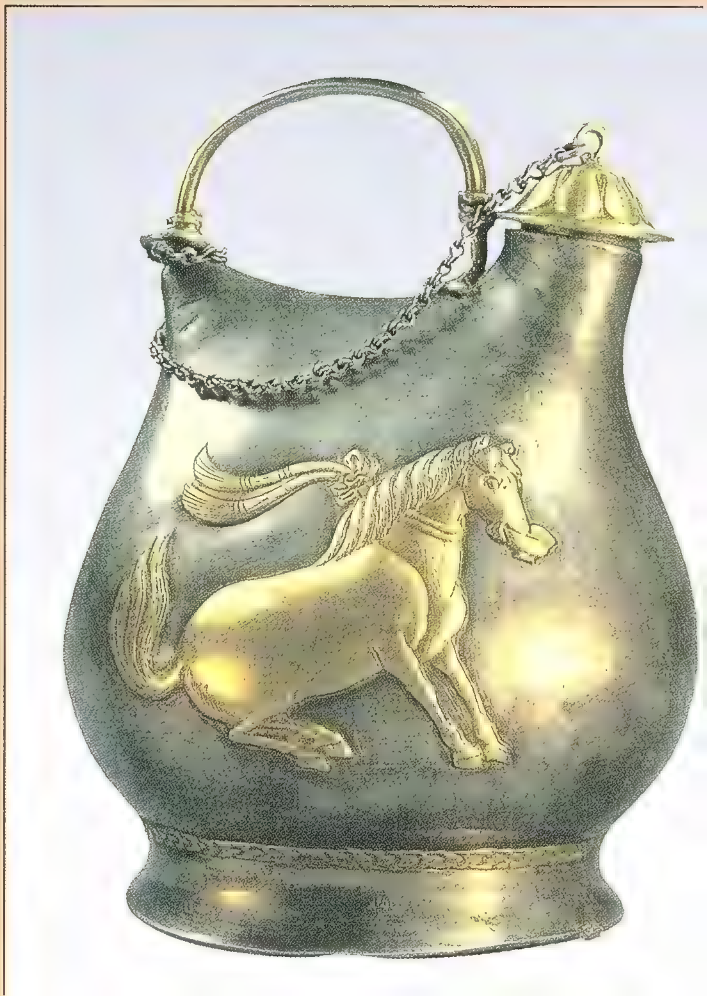


A drawing (above) showing Hanyuan Hall, front hall of the Daming Palace. On both sides of the hall are two towering buildings for discussing state affairs.
The ruins of the groundwork of this palace (middle) located at the northeast edge of Xi'an cover a large area. The positions of the pillar bases of Linqing Hall can still be seen (by Hua Nian).

Huaqing Pool at the foot of the Lishan Hill to the east of Xi'an was the hot spring retreat for the emperors. A bathing pool used by Emperor Xuanzong and a pool for his concubine Yang have been recently discovered (by Yang Limin).

The royal concubine's pool, Huaqing Pool, is an imitation made by people of a later date. This newly discovered one, however, is the very place where she actually took her baths (by Yang Limin).

This bag-like silver pot is decorated with the carving of a dancing horse in relief holding a wine cup in its mouth. It has finished dancing and is about to kneel down before the sovereign. Pots in the shape of a stirrup, often found in Liao and Jin tombs, have been found for the first time among Tang Dynasty silver pieces (by Luo Zhongmin).



The architecture in Chang'an during the Tang Dynasty was grand indeed. Then, the three main architectural ensembles in the city were located in three different palaces positioned like a tripod. Slightly west was the Taiji Palace, in the northeast was the Daming Palace and in the southeast, the Xingqing Palace. There, three groups of palatial buildings stood where Tang emperors lived and where they dealt with affairs of state.

After the revolt of An Lushan and Shi Siming (755-763), Chang'an, with a population of a million, gradually lost its lustre as a boom town. In 904, Tang general Zhu Wen demolished all the buildings, putting an end to Chang'an's history as the capital of fourteen generations of emperors in Guanzhong.

Today, the only trace of the palatial Tang Dynasty buildings in Chang'an is Daming Palace. It was built at a place now known as Longshou Village, about one kilometre north of the present-day Xi'an Railway Station. Emperor Taizong had it erected as a summer retreat for his father Gaozu, founder of the Tang Dynasty, but Gaozu died before construction was completed. Taizong changed its name from Yong'an (Everlasting Peace) Palace to Daming but left it unoccupied for a while. Emperor Gaozong, having a dislike for the Taiji Palace which was rather damp, decided to expand the Daming Palace on a somewhat elevated plane. After that, with the exception of Emperor Xuanzong, all Tang emperors lived in Daming Palace and handled state affairs from there.

Tang Dynasty palaces are now nowhere to be seen, but the Dayan (Greater Wild Goose) and Xiaoyan (Lesser Wild Goose) Pagodas, built in the Tang Dynasty, are still there towering over the city. I left the ruins of the Daming Palace and caught a bus out of the walled city for the Greater Wild Goose Pagoda.

Located near the rear wall of the Ci'en Monastery, the pagoda was built under the auspices of the monk Xuan Zang. Emperor Gaozong had the Ci'en Monastery built in 648 to honour the memory of his deceased mother, Empress Wende. Upon the noted monk Xuan Zang's return from India with volumes of Buddhist scriptures, Gaozong asked him to be in charge of the monastery and built another structure for him to use for translating the scriptures. To keep the scriptures he had brought back from India, Xuan Zang had a pagoda, Dayan, built within the monastery in 652.

Lesser Wild Goose Pagoda is an edifice with a peculiar type of eave. The lintel of the stone gates, its northern and southern entrances, are decorated with flowers and herbs as well as with heavenly figures in exquisitely executed lines (by Ma Lingyun).

Why Dayan? It is said that the scriptures the monk took home belonged to the Nalantuo Temple of the Mahayana School, whose followers did not eat meat. Near Ci'en Monastery was a smaller monastery of the Hinayana School, whose disciples were meat-eaters. Legend has it that one day, monks of the lesser monastery were in a sullen mood because there was no meat. They saw a flock of wild geese flying overhead and one monk cried out to the birds in a playful manner: "Hey, we do not have meat to eat and Buddha should know that!"

He had hardly finished saying this when the leading goose broke its own wings and fell flat on the ground. The whole monastery were alarmed, saying: "This is him, Buddha!" A "Wild Goose" pagoda was built at the site where the goose had fallen and the monks in that monastery stopped eating meat.

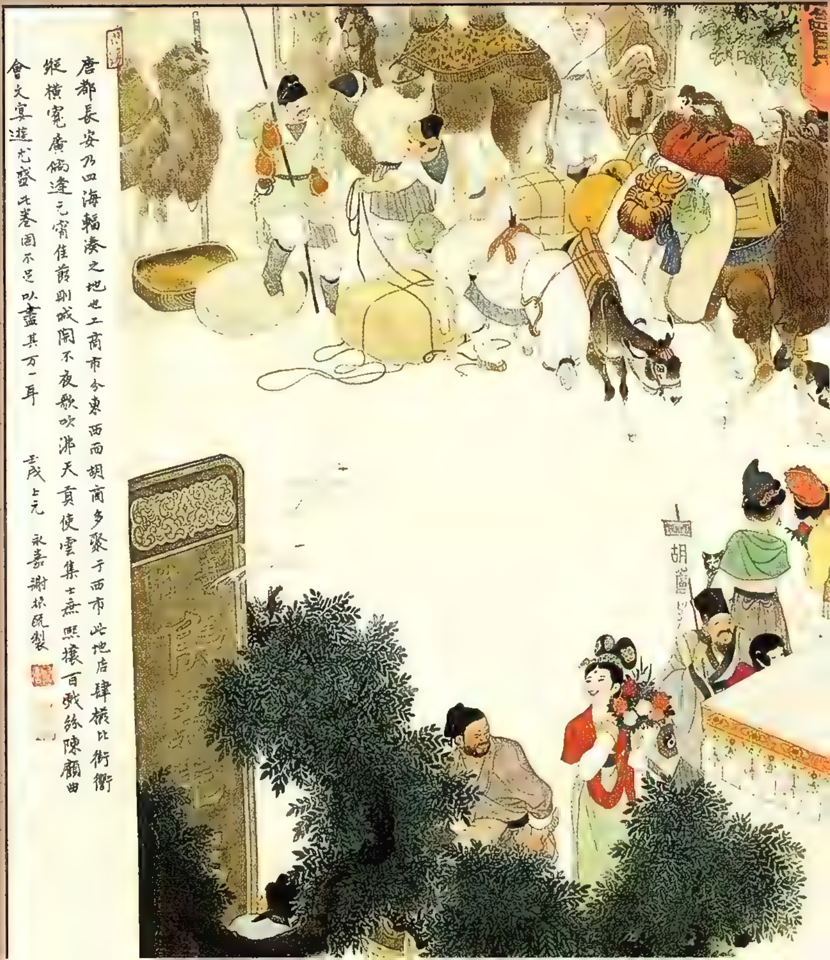
The Tang Dynasty belonged to a golden age and its emperors naturally lived in luxury. During the latter part of the reign of Emperor Xuanzong, for instance, he personally broke in 400 horses as dancers. On his birthday, these horses, gorgeously caparisoned with jewels hanging in their manes, gave dance performances to celebrate the occasion. When the performance was over, these animals, each holding a wine cup in its mouth, knelt down before the emperor, which greatly pleased him.

But Xuanzong was not the only one who knew how to enjoy life. His favourite concubine, Yang, was given the privilege of bathing in Huaqing Pool (Hot Spring) during the chilly spring. The pool in which she actually bathed has only recently been unearthed. In the shape of a crabapple in full bloom, it has four stone steps at its east and west ends leading down into the pool.

In actual fact, emperors were not the only ones who led an easy life; all Chang'an residents did. It is said that

The Tablet Forest in the Shaanxi Provincial Museum can be traced back to the Northern Song Dynasty or even to the close of the Tang Dynasty. In its custody are over 1,000 epitaphs of the Han, Wei, Sui, Tang, Song, Yuan, Ming and Qing Dynasties (by Hua Nian).

The Tang Dynasty Silk Road used to see and hear the tintinabula of the camel caravan, the sound of exotic music, and the caravans shuttling between Chang'an and countries far away. This Tang Dynasty tri-coloured glazed camel figurine (left) carrying musicians on its back gives some idea of the scene (by Luo Zhongmin); while this drawing (right) details the Western Market in Chang'an, giving a glimpse of a thriving city (drawing by Xie Zhen'ou).



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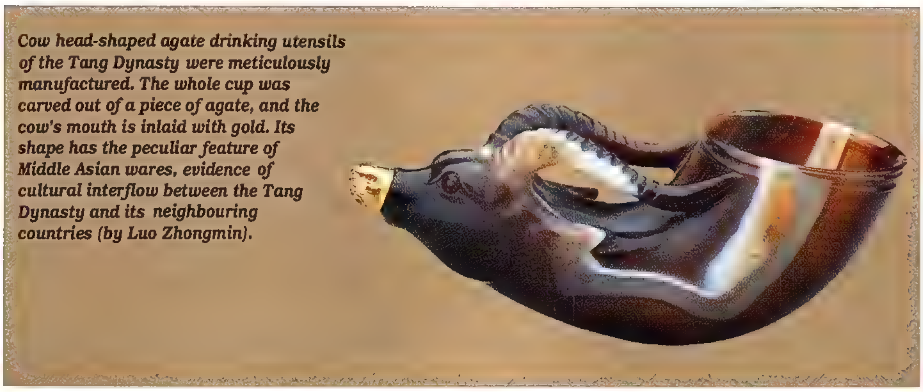
the busiest people in Tang Dynasty Chang'an were not merchants travelling on the Silk Road, but dancing girls from Persia. The whole city was a scene of prosperity and peace.

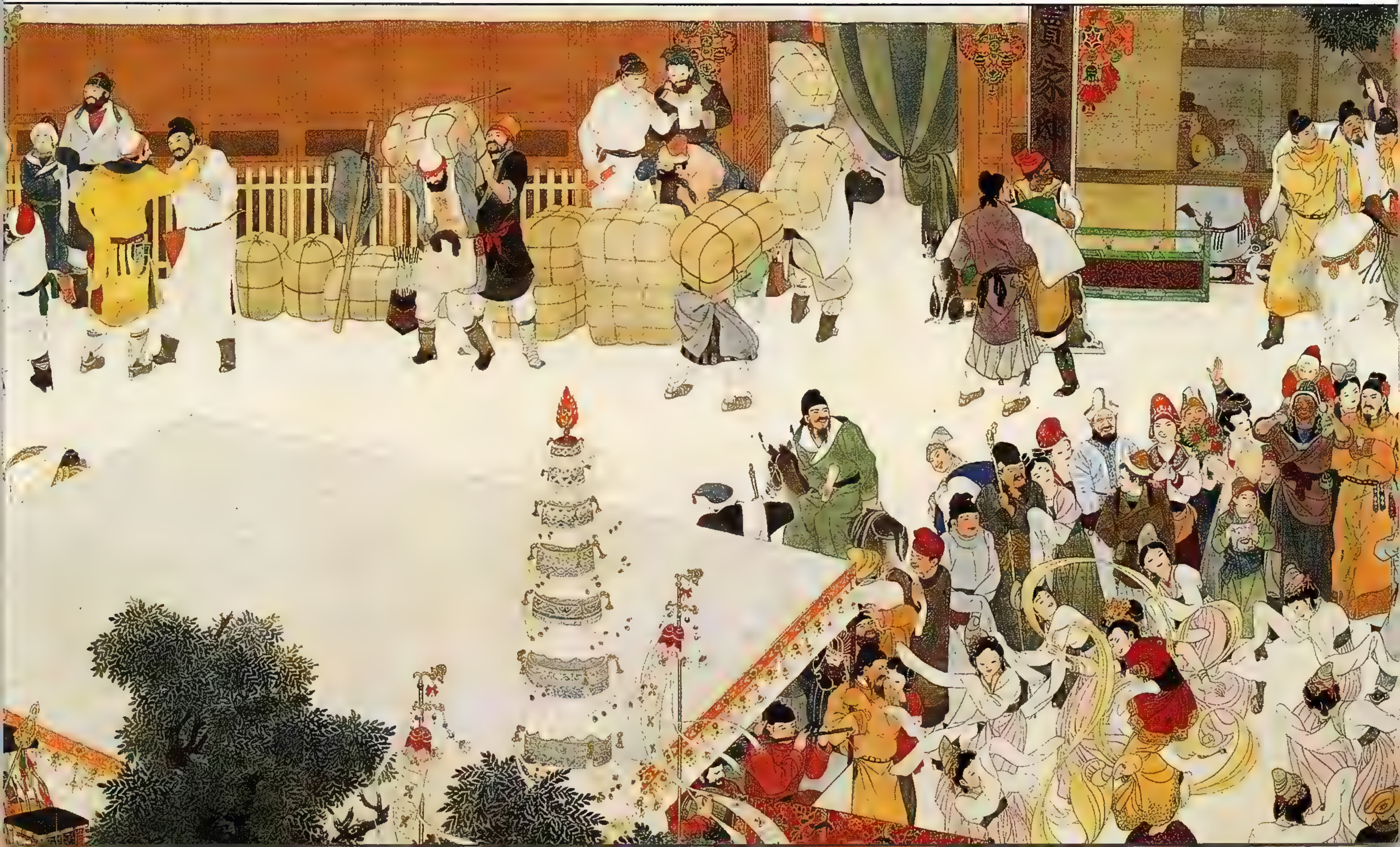
From the wall of west Xi'an, I came to Fenghao Road where a huge stone carving of a camel caravan can be seen. Said to be the beginning of the Silk Road on land, it stands within the confines of the most prosperous Western Market in the city.

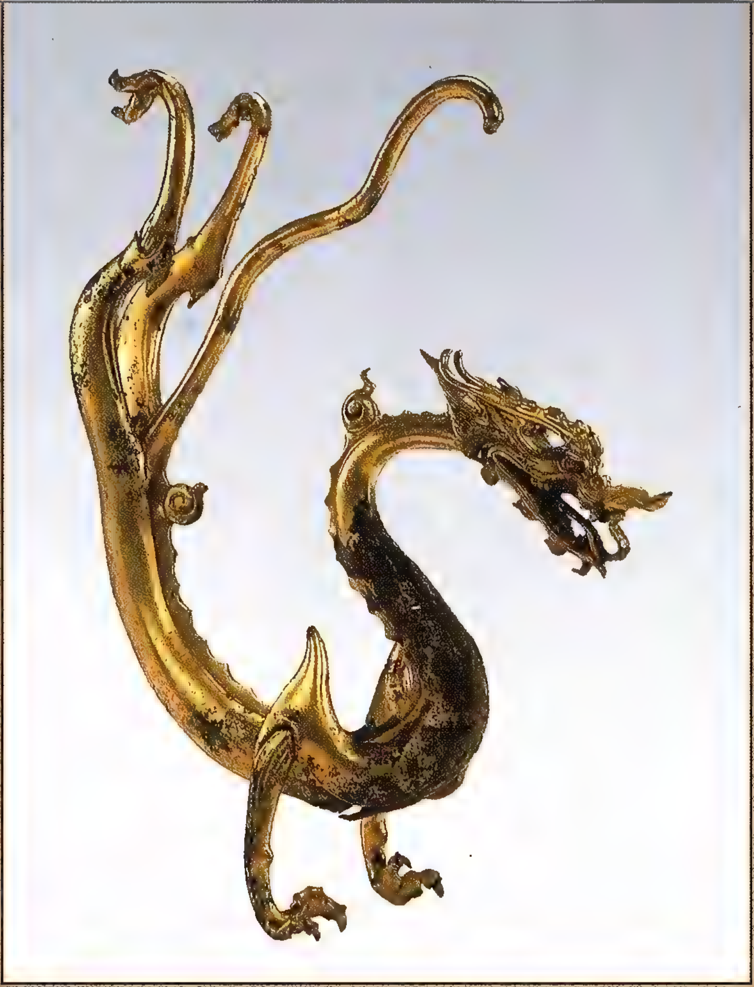
According to *Chang'an Annals,* there were as many as 220 different trades in the old city. In the market were teahouses, taverns, inns crowded together in a row, pawn shops, musical instrument dealers, candle shops, pastry and porridge vendors. Among the city dwellers were merchants from Persia, Tazi and other Middle and Western Asian countries. During the day, peddlers hawked their wares, variety shows and storytelling drew continual applause; after dusk, houses of ill fame as well as taverns were brightly lit with red candles and the din of merry-making lasted throughout the night.

Tang Dynasty Chang'an was the centre of cultural exchanges between East and West. Many students from foreign countries studied in Chang'an, the greatest number coming from Japan. They studied courses at the six academies of Chinese learning. Some stayed there for several years, some as long as twenty or thirty years. Take Abeno Nakamaro, who later adopted the Chinese name Chao Heng. He came to study in Chang'an in 717 at the age of sixteen. He stayed in China for more than fifty years, became a government official and died in Chang'an. Another Japanese student, Kibino Makibi, who stayed in Chang'an for seventeen years, created the Japanese alphabet *katakana* using the basic structural parts of Chinese characters.

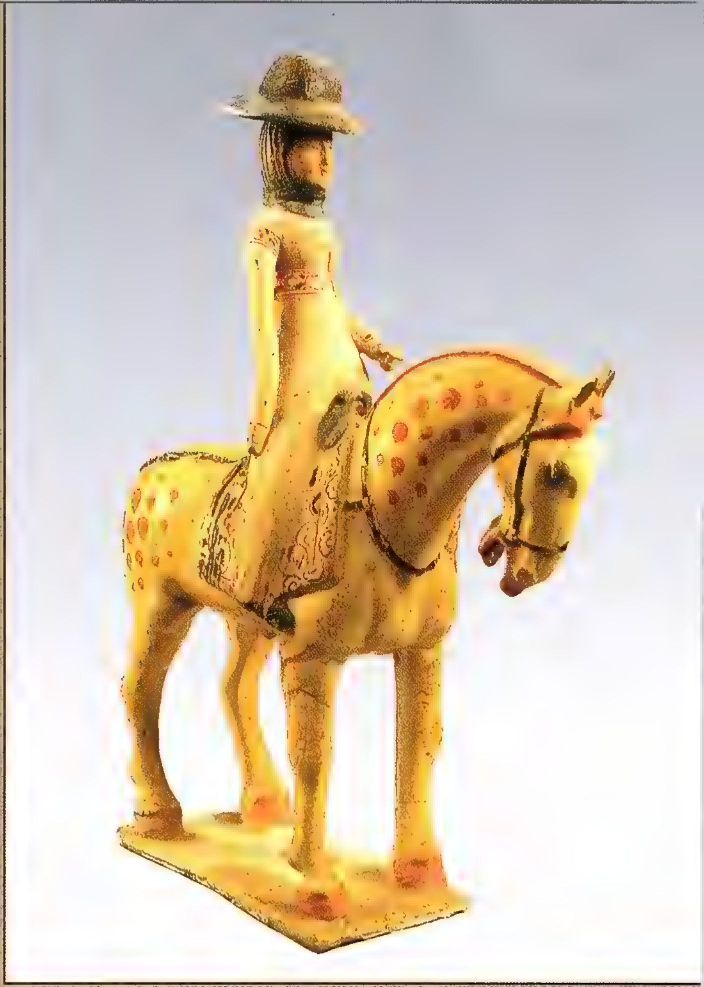

Cow head-shaped agate drinking utensils of the Tang Dynasty were meticulously manufactured. The whole cup was carved out of a piece of agate, and the cow's mouth is inlaid with gold. Its shape has the peculiar feature of Middle Asian wares, evidence of cultural interflow between the Tang Dynasty and its neighbouring countries (by Luo Zhongmin).

Learned Japanese monks, too, came from across the sea to study Buddhism. Those who came to Chang'an were eminent, with a wide range of knowledge. Kukai, one of eight Japanese monks who came to Tang China, arrived in Chang'an in 804 with a Japanese envoy to study esoteric doctrines under Hui Guo of Qinglong Monastery. Back in Japan, he founded the Dharani School in Kinkang Monastery. By imitating the Chinese cursive



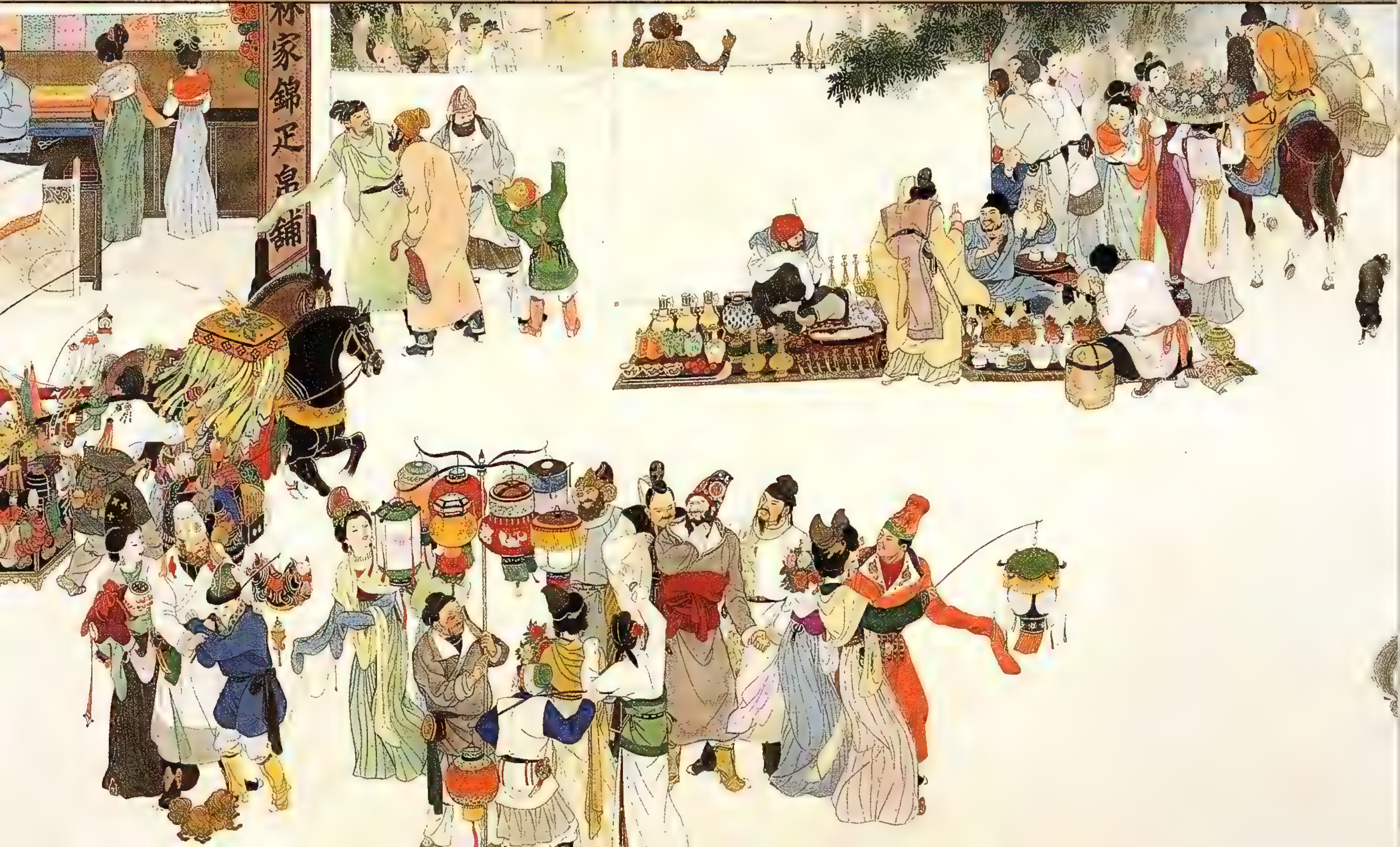


Gold-plating in the Tang Dynasty was already technically superb. The modelling of dragons, too, had reached perfection. This gilded bronze dragon made over 1,000 years ago is an intricate affair: its head raised high and its front talons firm on the ground suggest a readiness to spring up and soar into the sky. It is unusually shaped and of excellent craftsmanship (by Luo Zhongmin).



This coloured glazed pottery figurine is a palace maid on horseback. With delicate features and painted eyebrows, she wears a two-tier hat with a hood at the bottom to keep out the wind, a short jacket over a tight sleeved white blouse, a long skirt and a pair of pointed shoes — the style of dress in the Western Regions and also typical of the Chang'an women in the Tang Dynasty's golden age (by Luo Zhongmin).

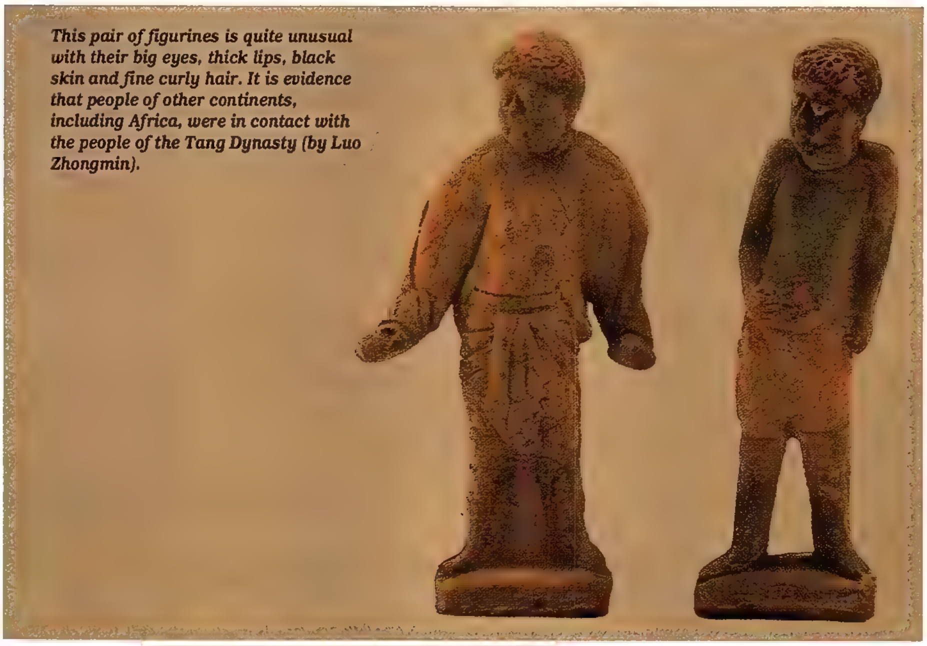
More details of the drawing of the Western Market of Chang'an *(by Xie Zhen'ou)*



hand, he created the Japanese alphabet *hiragana* which later emerged as part of the Japanese language.

The 120-odd years between Taizong ascending the throne and the reign of Emperor Xuanzong saw the golden age of Chang'an as a great metropolis. Then, communication lines led in all directions and major and minor post roads spread across the country like arteries. Roadside hotels mushroomed, offering travellers donkeys for hire. Silk, porcelain, tea, gold and silver wares in bulk were shipped to Chang'an by land and water, and some were reshipped to other places via the Silk Road.

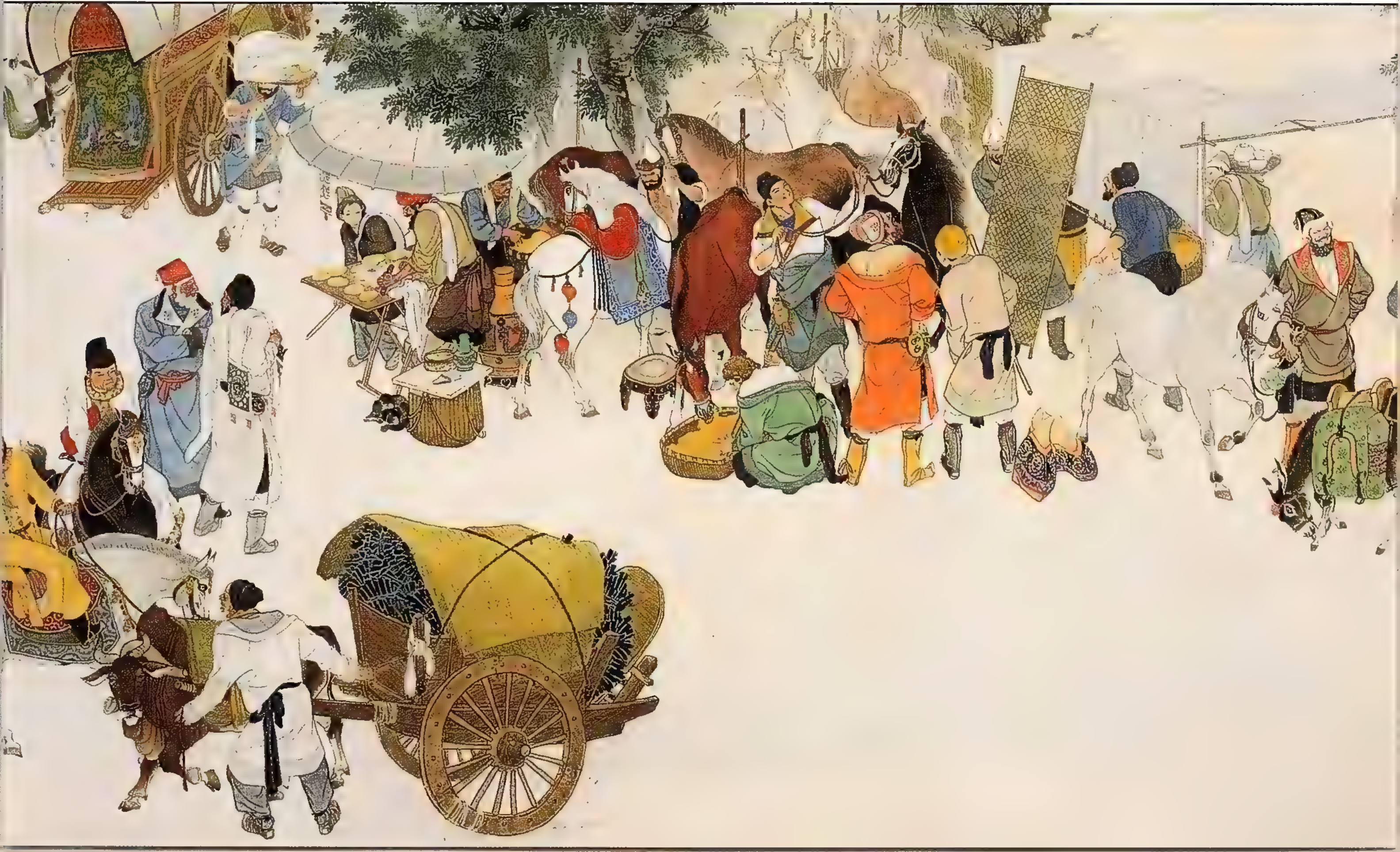
In its boom days, Chang'an was a cosmopolitan city having contacts with over 300 countries; every year there were large numbers of foreign visitors or travellers in transit. The city had departments like Honglusi (Reception Centre) and Libinyuan (Protocol Office) to take care of these visitors. This involved a large sum of entertainment expenses annually.



This pair of figurines is quite unusual with their big eyes, thick lips, black skin and fine curly hair. It is evidence that people of other continents, including Africa, were in contact with the people of the Tang Dynasty (by Luo Zhongmin).

As shown by Tang Dynasty cultural relics, we can tell that early in the Tang Dynasty, China had ties with many foreign countries, and merchants from East and West came in a continous flow to Chang'an. Among these foreigners were Arabs, Persians, Indians and even those from faraway Africa.

Translated by Ren Jiazhen



The Final Home of Emperors

ARTICLE BY LI XI & HU YUE

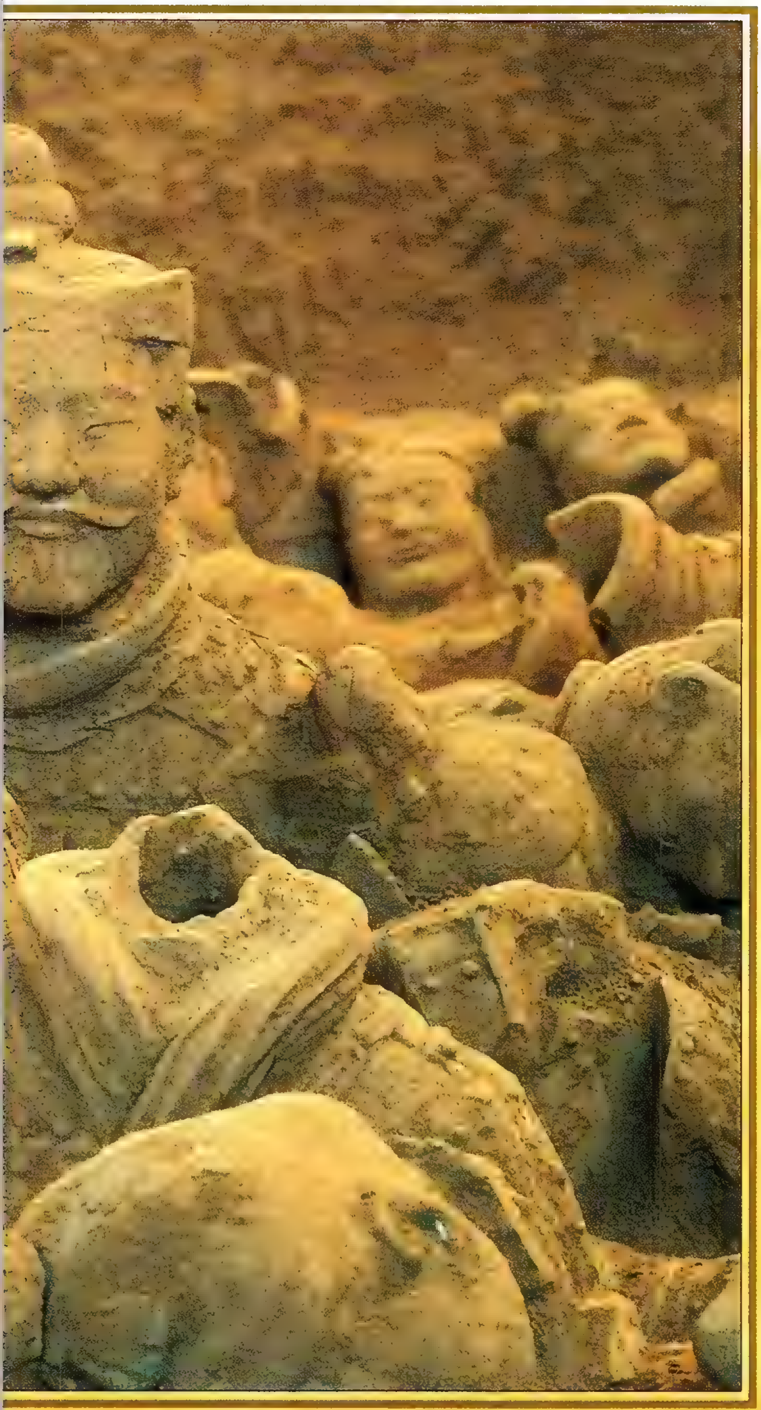
This is the head of a warrior notable for its unique crown and hair style, unearthed from Pit No. 2 of the Qin Shihuang Mausoleum. The marks on his face are faint traces of the paint which was once skin colouring (by Yun Ying).

No less than seventy-two emperors and kings have been buried in the loess of the Guanzhong Plain. The people of Guanzhong say with pride, "Shandong is famous for its green Chinese onion, Northeast for its brick *kang*, and Shaanxi is renowned for the emperors buried in its loess."

The first kings believed to be buried in Guanzhong are Western Zhou Dynasty's (c. 11th century-771 B.C.) Wenwang and Wuwang. Both of them were buried in southwest Chang'an (present-day Xi'an). During the Spring and Autumn Period and the Warring States Period, twenty emperors or kings were buried at Yong (south of the present-day Fengxiang County in Shaanxi). The Mausoleum of Emperor Qin Shihuang, who unified the whole of China, is located in the Lishan Hill to the east of Xi'an. Nine emperors out of eleven of the Western Han (206 B.C.-A.D. 24) were buried in Xianyang. Of the other two, Emperor Wendi was buried in Baling to the southeast of Xi'an, and Emperor Xuandi was buried in Duling, also to the southeast of Xi'an.

On a 38-kilometre-long stretch of land from Emperor Wudi's Maoling Mausoleum in Xingping in the west to Emperor Jingdi's Yangling Mausolem in Xianyang in the east, there lie a great number of mausoleums of emperors and empresses and tombs of officials and generals of the Western Han Dynasty. On the other side, in the Northern Mountains in the northern Guanzhong Plain, are buried eighteen emperors of the Tang Dynasty. Local people say that "emperors in Shaanxi lay under the ground in two paralled lines".

This is one of two bronze chariots and horses found in a tomb. These half-sized vehicles are believed to have been copied from those ridden by the empress and concubines of Qin Shihuang (by Hua Nian).



These terra-cotta warriors are but a small fraction of the sculpted army that has guarded the mausoleum for over two thousand years (by Yang Limin).

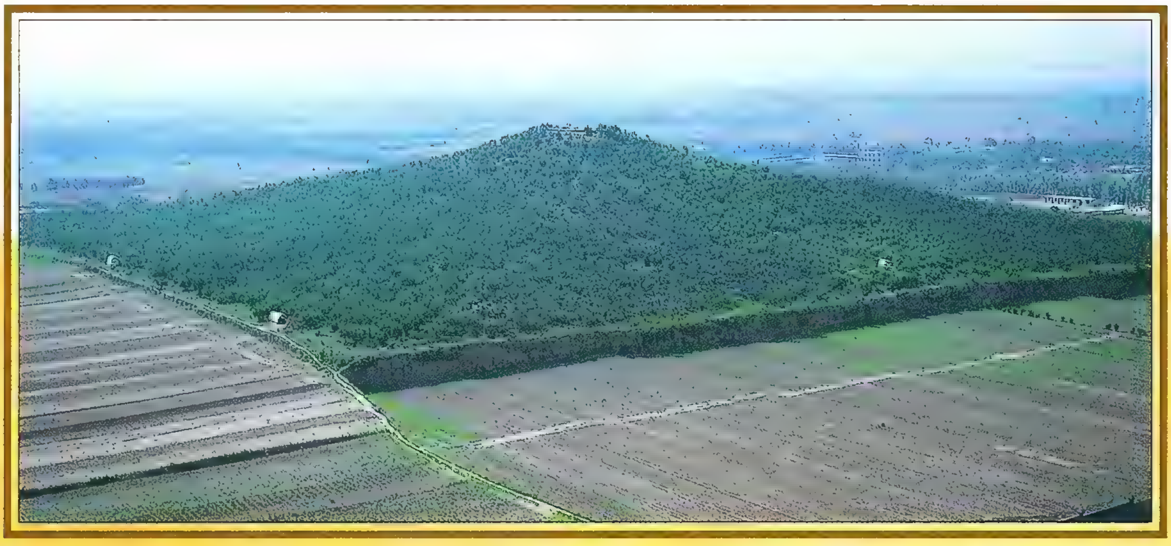
The Qin Shihuang Mausoleum

Of all the mausoleums in Guanzhong, the best-known is the Qin Shihuang, located five kilometres to the east of Lintong County, east of Xi'an.

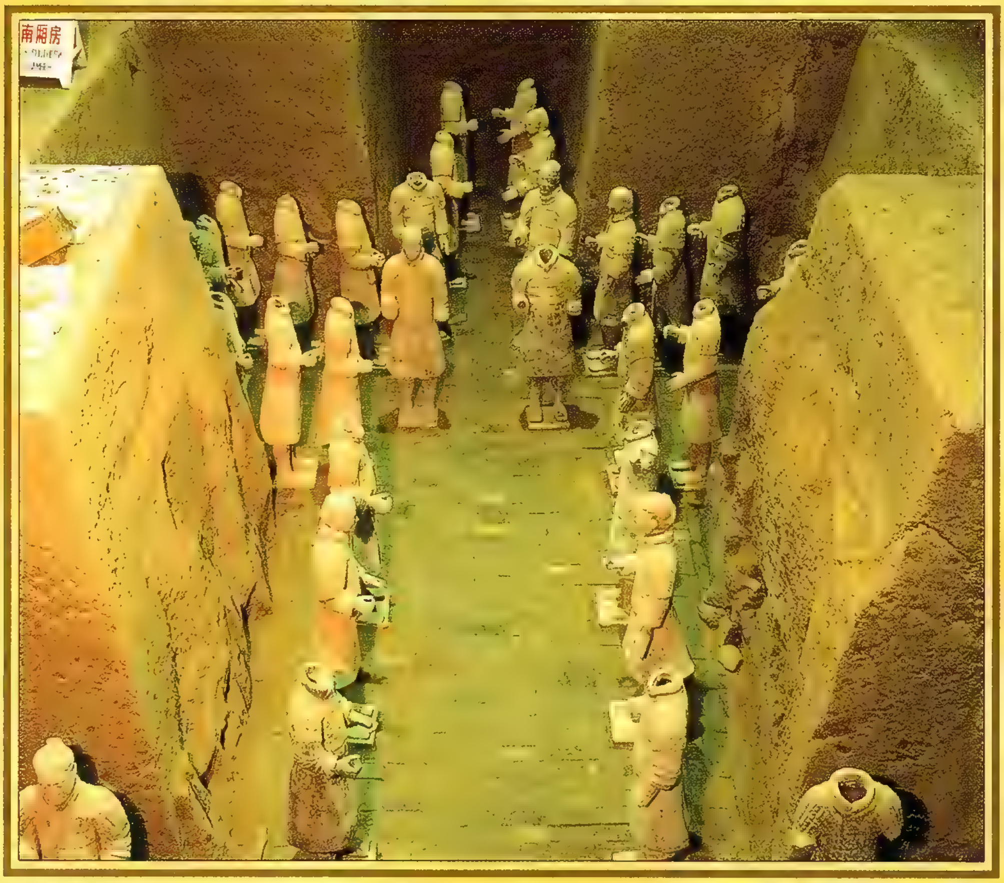
This magnificent mausoleum appears like a huge pyramid when viewed from the sky. It probably best expressed Qin Shihuang's idea that he was the heavenly ruler of the world.

According to historical records, the construction of this mausoleum started in 247 B.C. during the Warring States Period, shortly after Qin Shihuang ascended the throne at the age of thirteen. By 221 B.C., Qin Shihuang had defeated six states and unified the whole country. To build the mausoleum, he conscripted some 700,000 people. Building materials were mostly transported from Sichuan and Hubei, and it is hard to imagine how much effort was put into the transportation of those materials. No wonder it took thirty-six years to complete.

The furnishings and decoration in the mausoleum are naturally most extraordinary. According to historical records, rivers of quicksilver were reproduced inside the mausoleum. On their surfaces floated wild ducks made of gold. The ceiling of the vault was painted with all the constellations, while on the ground was a picture of rivers and mountains. The emperor's bronze coffin lay on a miniature model of a map of China, indicating that the em-



The magnificent pyramid-like mausoleum of Qin Shihuang rises to a height of 120 metres and the combined length of its sides is more than 2,100 metres (by Ma Lingyun).



In this corner of Pit No. 3 should be the base for the army's commander, but most of these figures are headless, believed to have been decapitated as a symbolic act by the rebel leader, Xiang Yu (by Ma Lingyun).

peror was still the supreme ruler, even in the nether world. The design of the whole mausoleum was, in fact, a replica of the human world.

Four years after Qin Shihuang's burial in 210 B.C., Xiang Yu, a rebel leader, led 300,000 troops to ransack the tomb. It took them thirty days to carry out the burial objects from the vault. In later periods, the tomb was looted again and again until it turned into a mere mound of earth.

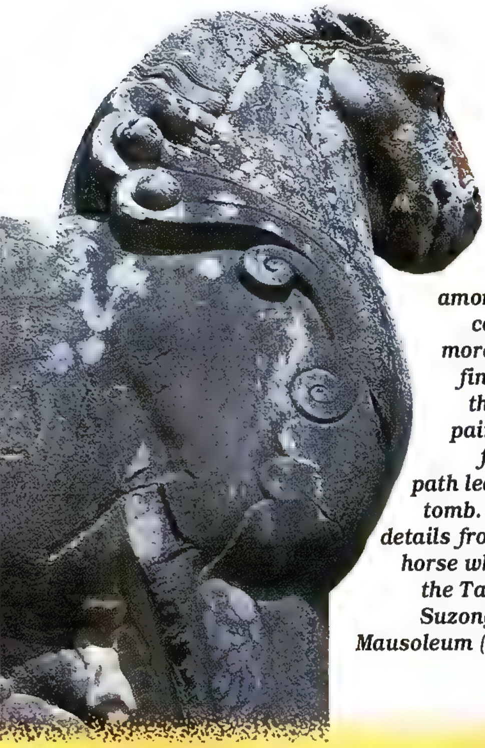
However, the Qin Shihuang Mausoleum has not been excavated, and no one knows the true situation inside. Have all the burial objects been taken away? It is still a riddle. But, the discovery of the terra-cotta figures of warriors and horses in recent years shows the grandeur and magnificence of this burial place.

In 1974, a pit filled with pottery figures of warriors and horses was unearthed east of the East Gate of Xi'an. It is 1.5 kilometers away from the Qin Shihuang Mausoleum. So far, three such pits have been unearthed, the largest of which is Pit No. 1. From the density of the arrangement of the pottery figures, it is believed that the pit contains about 6,000 figures. Pit No.3 is the smallest, 520 square metres in size and built in the shape of a horseshoe. It has sixty-eight figures of warriors, each holding a weapon, surrounding a colourfully painted chariot believed to be the seat of the commander. According

Decorating the tomb of General Huo Qubing are many stone carvings such as this bull with its slightly flared nostrils (by Hua Nian).

Part of the grounds of the tomb of the Han general, Huo Qubing. This outstanding structure was built in his honour by the Western Han emperor Wudi (by Hua Nian).

The pottery figures unearthed in the Yangling Mausoleum of the Han emperor Jingdi are more realistic in both size and general appearance than the more heroic ones of earlier times. Archaeologists have been extremely careful during the excavations as the figures were found lying about, with many already damaged (both by An Keren).



Of all the sculptures found in the Tang tombs, horses are among the most common and more important finds. Usually, there are five pairs of horses flanking the path leading to the tomb. This shows details from one such horse which adorns the Tang emperor Suzong's Jianling Mausoleum (by Pan Ke).

to specialists, it is also the centre of all the terra-cotta figures in the three pits.

According to *Records of the Historian,* "Qin has an army of more than a million troops, a thousand chariots and ten thousand mounts." When facing the enemy on the battle fields, the book says, his soldiers wore neither helmets nor armour. The attire of the unearthed pottery figures supports the description found in the book.

The Tomb of Huo Qubing

Han Wudi (reign dates 140-87 B.C.) was the fifth emperor of the Han Dynasty. During his 47 years of rule, the Han Dynasty was at its peak. This owes not only to the great talent of the emperor but also to his many valiant generals. Huo Qubing was one of them, but, unfortunately, he died young.

Huo Qubing, a native of Pingyang, present-day Linfen County in Shanxi Province, became the commander of the troops at age eighteen. He led six expeditions to repulse the Huns, and he eradicted this threat to the Han empire. In the year 121 B.C., he led the cavalry and got to Zhangye at the foot of the Qilian Mountains in Gansu Province via Juyan (present-day Ejin Banner in Inner Mongolia). He inflicted over 30,000 casualties and reconnected the Hexi Corridor.

In the year 117 B.C., the 24-year-old Huo Qubing died. To commemorate him, Emperor Han Wudi ordered the building of a tomb in the shape of the Qilian Mountains near his own mausoleum. On the day of the funeral, captured former generals, all dressed in black, joined the funeral procession and walked from Chang'an to the tomb.

Huge stone sculptures of animals lay at the front and on top of the tomb. The simple and vigorous lines of the sculptures and highly generalized images well expressed the great

This path leads to Qianling, the joint tomb of Emperor Gaozong and his empress, Wu Zetian, who later became an emperor in her own right. The two hills in the background, called Naitou (Breast) Hill, are said to symbolize her breadth of vision which was supposedly as strong and as enormous as the earth (by Hua Nian).

Rare murals in the tomb of Princess Yongtai who lived during the Tang Dynasty (by Hua Nian).

power of the Western Han empire and the successes of Huo Qubing.

Pottery Figures Unearthed in Yangling Mausoleum

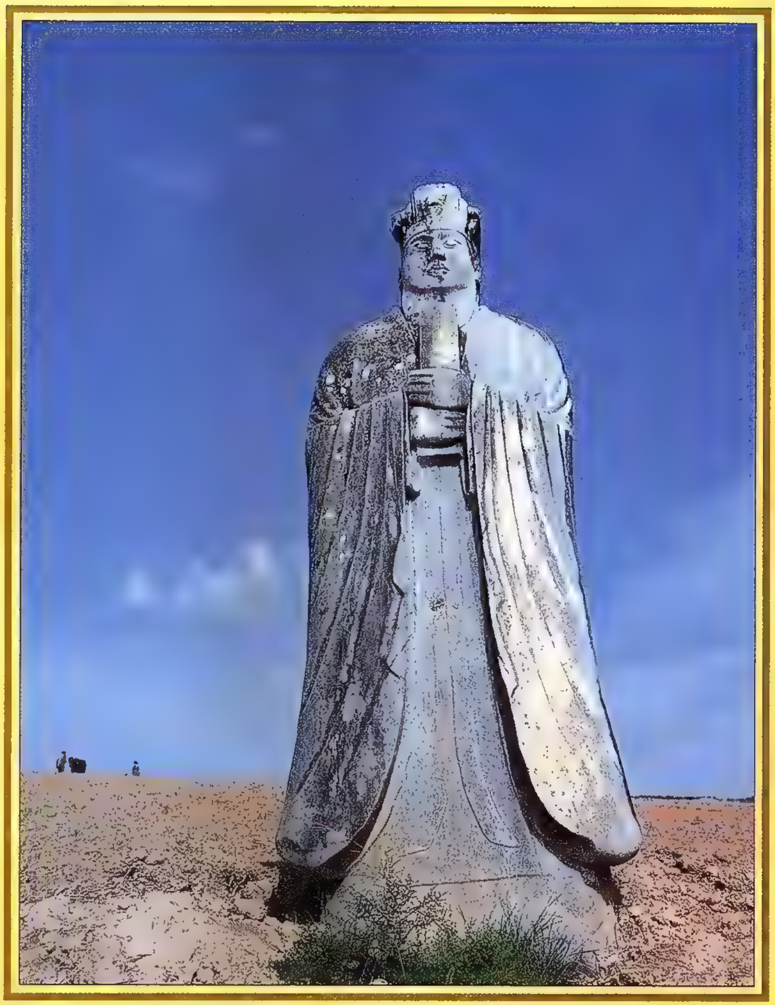
The eleven emperors of the Western Han Dynasty were all buried in a hilly area near Xi'an. According to the customs of the Western Han, once he succeeded to the throne, each emperor had to build his own mausoleum called "longevity mausoleum". It was decided that the size of the mausoleums would be around forty-seven hectares made of a mound of earth shaped in a rough square with a flat top. Each mausoleum included a chamber for the coffin, a side chamber and a temple for sacrificial ceremonies. Today, the eleven Western Han mausoleums are no more than deserted mounds of earth.

The reign of Emperor Han Jingdi (reign dates 156-141 B.C.) saw a period of prosperity during the early Western Han Dynasty. When he died, he was buried in Xianyang on the northern bank of the Weihe River, an area containing nine known emperors' mausoleums.

In the summer of 1990, archaeologists discovered twenty-four pits containing pottery figures in the ruins of the large mausoleums and attached tombs. The unearthed pit area is 320 metres long from west to east and 300 metres wide from south to north, occupying 9.6 hectares. The twenty-four pits are arranged in a neat formation, some twenty metres apart, each in the shape of a south-to-north rectangle. More than ten thousand objects, such as pottery figures, bronze and iron weapons, farming tools, dress decorations and coins, have already been found.

Coloured pottery figures of human beings have also been unearthed. They are about sixty-two centimetres tall, or roughly one-third the size of a real person. There are approximately 40,000 such figures, the number having been estimated by the density of their arrangement. These well-proportioned figures are sculpted in a realistic way with smooth and vigorous lines. Some look mature, some innocent, others bold and unconstrained, but all of them show the high level reached by Han artists.

Lining the path leading to Qianling are sixteen pairs of tall stone statues of Tang officials and generals. Each holds either a sword or a stone version of the tablet they had to hold when being received by the emperor (by Hua Nian).



Now in stone, Emperor Suzong proudly stands on the grounds of the Jianling Mausoleum, oblivious to the ploughing of the land over the centuries (by Pan Ke).

The Only Husband and Wife Mausoleum of the Tang Dynasty

Starting with the second Tang emperor, mausoleums were built in hills instead of on flat land, making them much easier to construct. The next seventeen Tang emperors were buried in hills, and with each emperor occupying one hill, the group of mausoleums stretched about one hundred kilometres.

Of all the Tang mausoleums, Qianling, on top of Liangshan Hill, is the best preserved. Emperor Gaozong (reign dates 650-683), the third emperor of the Tang Dynasty, and his wife Empress Wu Zetian were buried together here. Wu Zetian ruled the country after her husband's death, and in 690 she actually took the throne, calling herself Emperor Shengshen. She was the only woman "emperor" in the history of China. She died in 705.

The construction of the Qianling Mausoleum began in 683 on the orders of Wu Zetian, when, despite protests, she moved to Chang'an the body of her husband Gaozong, who had died in Luoyang. It took twenty-three years to complete and was finished in 706, the year after her death. Both Wu Zetian and Gaozong were buried in this mausoleum. According to *Chang'an Tuzhi (Maps of Chang'an)*, the mausoleum, with two 2.4 metre thick perimeter walls, occupied an area of 240 hectares. Unfortunately the walls no longer exist.

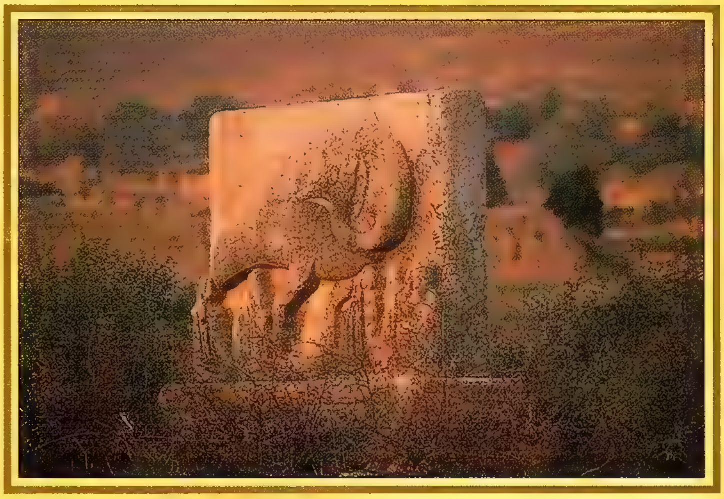
Tang emperor Xuanzong built the sprawling Qiaoling Mausoleum for his father Emperor Ruizong. The original grandeur is still in evidence despite the fields which now surround it (by Hu Wugong).

The Qianling Mausoleum had several "firsts". It was the first imperial mausoleum in which husband and wife were buried together. Sixty-one foreign envoys attended Emperor Gaozong's funeral and, for the first time, the envoys were sculpted and the statues laid in front of the tomb. Unfortunately, all we can see today are statues without heads, which have been stolen. It was also the first mausoleum with stone tablets standing in front of it. One was engraved with the inscription *Shu Sheng Ji Bei,* a eulogy of Emperor Gaozong's attainments. Another is blank and it is said that Wu Zetian, the empress, intended posterity to record its judg-

(Continued on page 93)

This once imperial land, although guarded by a stone lion, now supports the ordinary people in this part of Qiaoling (by Hu Wugong).

Qiaoling's stone lions are particularly magnificent, especially by moonlight (by Hua Nian).



Ostriches adorn the tomb of Emperor Xuanzong as well as the tombs of many other Tang emperors. The birds, believed to be auspicious, were brought to China from the West (by Hua Nian).

Ordinary People's Lives

In Xi'an, we can see not only the grandeur of past emperors, but also the lives of the ordinary people who live today in this rectangular walled city in Guanzhong Basin.

The people of Xi'an carry on the heritage of their tradition, retaining the characteristics of forthrightness and wisdom. Their customs, as revealed both on festival days and in daily life, preserve the atmosphere of ancient Shaanxi Province.

Festival Shows at Guanzhong

ARTICLE BY SHI BAOXIU

Around the time of the Lantern Festival which falls on the fifteenth day of the first lunar month (1 March, 1991 and 18 February, 1992) traditional folk festivals and shows called the "four shows of Guanzhong" are staged in almost all the towns in the major counties around the Guanzhong area. The shows use people, puppets and even paper to present stories and legends long popular in the region.

Putting on makeup is a job that begins even before the day breaks (by Pan Ke).

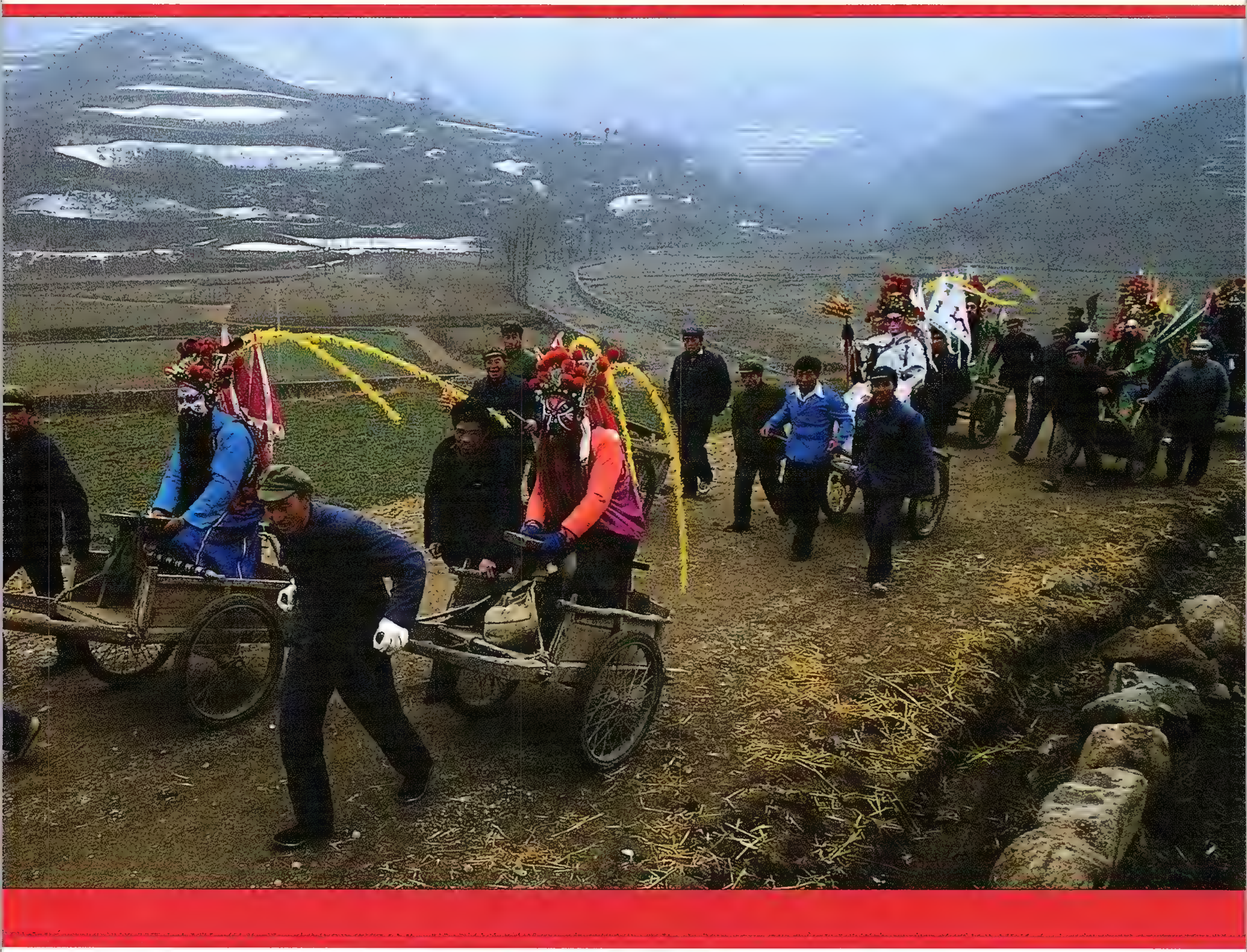
Guards of honour carry ancient ceremonial gear while performing (by Chan Yat Nin).

Going to perform (by Hou Dengke)

The Folk Show

Early in the morning, people converge on the main street to watch the show. Traditionally, such shows consist of "riding on man-made horses", "walking on stilts", "riding in carts" and other well-known routines, although with the passing of time, trucks and tractors have replaced horse and ox carts as the stage. The characters have not changed, however. They are still historical and literary figures whom the public knows, such as heroes in China's classic works *The Canonized Gods* and *Romance of the Three Kingdoms,* characters from traditional operas such as *The West Chamber* and *Glorified Divinities* and other characters and stories associated with the region.

The performers of the Folk Show include both children and adults. Children are welcomed because they can perform on steel wires which are suspended on trucks without breaking them. According to age-old belief, a family that has had a child perform in the first lunar month show will be free from disaster and disease throughout the year. All the performers consider it a great pleasure to begin doing makeup before daybreak while they are still half asleep and to perform even after the sun has set. With the help of makeup techniques inherited from their ancestors, in no time they turn into imperial generals and ministers, learned scholars and classical beauties. Guided by the old-style guards of honour, they perform while they march forward, bringing a romantic touch to the wintry land. Most of the villagers who have gathered are, of course, loyal spectators. While enjoying the colourful and traditional entertainment, they enter the new year with hopes for a better life.

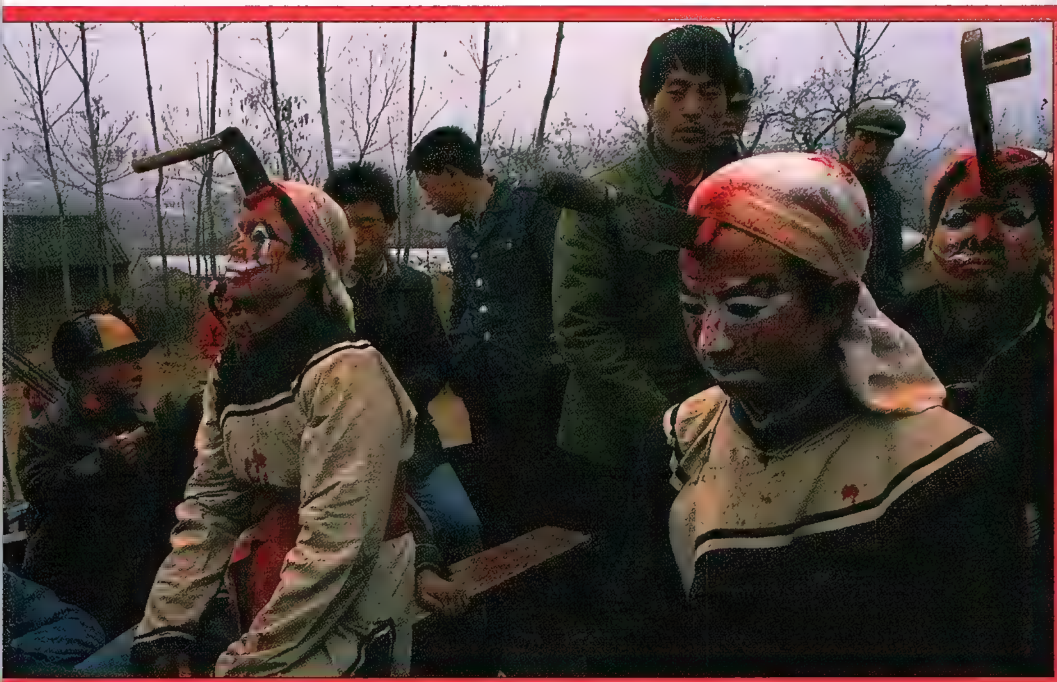


The Quick Show

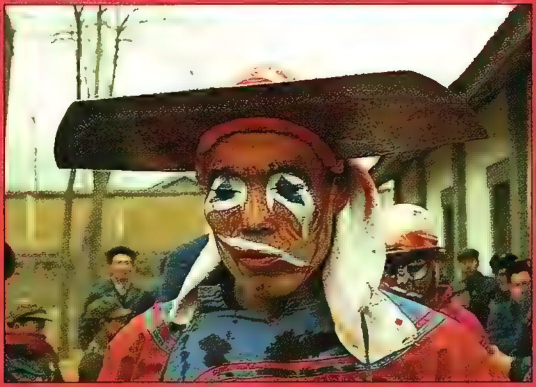
On the fifteenth day of the first lunar month, a unique show, the Quick Show, is launched in Chisha Town in the Western Mountains in Baoji County. The Quick Show is known for its unique makeup techniques, which are said to be a secret of the town. While the actors put on their makeup, no outside visitors are allowed to be present. Perhaps they take pains to keep the techniques a secret because they do not want to see a situation in which there are all masters and no students.

At such shows, as soon as the performers appear, the audience bursts into cheers. The dozen actors clad in ancient costumes roll on the ground with "blood" stains all over their bodies. They kick and scream in great pain. Then, an ancient warrior dashes in, swings his knife at those rolling on the ground and chops off their heads, immediately turning the stage into a blood bath. Strangely, the dozen men are actually armed with daggers, knives, axes, hammers and scissors.

What is going on is an episode from the classic *Outlaws of the Marsh* in which the hero, Wu Song, kills twelve thugs belonging to the local despot Ximen Qing at the Lion Bridge Tavern. Offered every other year, this play, to the delight of the audience, keeps alive the book's theme of maintaining justice and punishing villains.



Twelve lackeys of Ximen Qing, a rogue who never hesitated to kill, are punished for their crimes. This play is based on the classic novel* Outlaws of the Marsh *(by Hou Dengke).



Chopping a head into two halves produces a really terrifying sight (by Pan Ke).

The String Show

Controlling a puppet show by pulling the strings from overhead is called a "String Show" by the locals. This folk art form has been around in China for over 2,000 years. As operas performed by real actors and actresses became popular, puppet shows retreated to rural areas where they still have a strong appeal to villagers. During busy farming seasons, farmers are fully occupied with work in the fields but when the slack season arrives, they set up entertainment teams which practise string puppet shows during the day and shadow plays in the evening.

Local puppet show artists say that they have improved both puppet making techniques and the puppets as well. In the past, puppet heads carved from wood all wore the same facial ex-

Countless strings are the lifeline of puppet chara

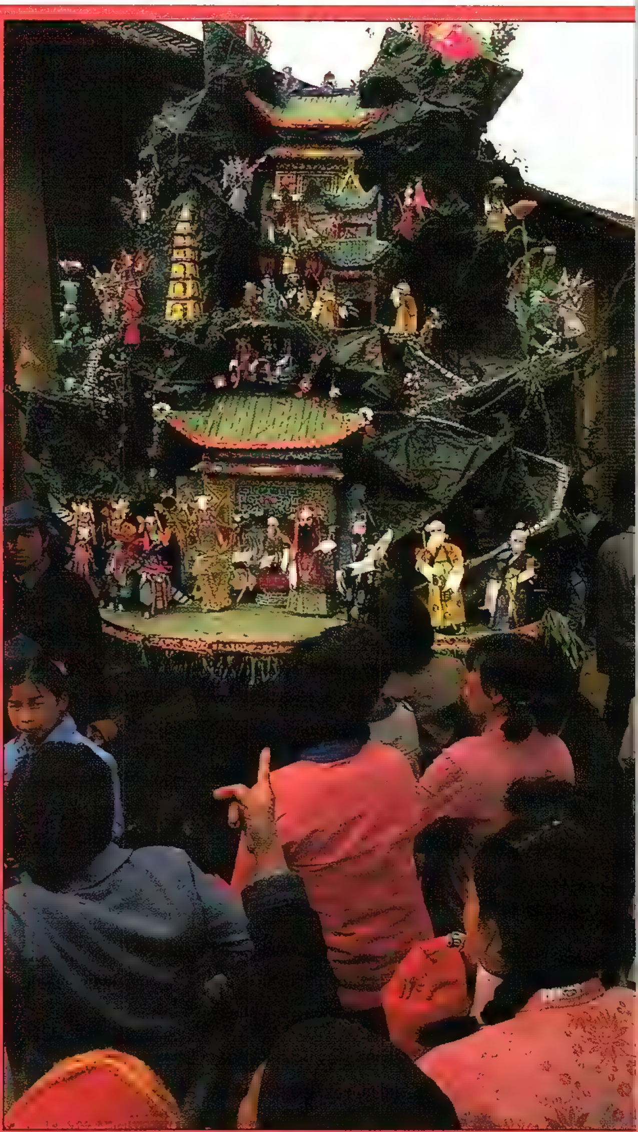
pression. The only variation was to put on or take off a beard. Now, plaster moulds are used to make puppet heads in paper which are much lighter and twice as big as the old ones.

To increase the flexibility of the puppets, twenty strings instead of six or seven are now used to control a puppet character so as to produce more natural movement. Additionally, connecting wires and sticks are also employed to enable movement of the individual facial parts such as eyes, ears, nose and mouth. Thus, the once expressionless puppet characters have become expressive and vivid entertainers. What I found most striking was a girl puppet character who, accompanied by a professional singer backstage, seemed to be singing a melodious tune. Her eyes looked around, fully catching the attention of the young male audience sitting in the front row.

rs (by Pan Ke).

Fully loaded with about a dozen paper lanterns in each hand, a peddler from Fengxiang County seems to be an acrobatic actor (by Hu Wugong).

The bloody heads rolling on the ground are puppet heads that artists have made with plaster and paper (by Hou Dengke).


Paper work from Zhouzhi County – a great mansion made with paper and glue (by Hu Wugong)

The Paper Show

In Zhouzhi County, I saw what looked from the distance like archways and palace buildings glittering in the sun. Then there were fairies, beautiful ladies, heroes and warriors in ancient costumes, all moving toward a highland by the river. They were followed by a huge crowd.

Of course, they were not real ruins or warriors, and, in fact, not even actors and actresses but paper sculptures made so that even small children can hold them up. These paper sculptures, many quite detailed, are peculiar to Zhouzhi County.

Real actors do take part in the Paper Show, however. All of a sudden, a robust young man, bare to the waist, jumped out of each group of performers who were standing in village formation. He madly swung his knife, at which point several of the "warriors" wearing costumes and red masks came forward from each group carrying spears, halberds and knives. They fought him until he was down on the ground.

The local people explained that this is a traditional play. The young man represents a ghost trying to escape from the underworld. He will kill anyone in his way as he tries to flee through the ghost gate. At each performance, however, he is forced back where he belongs by warriors in the human world.

After the show, villagers carry their puppets and palaces to the Taoist temple on the mountain. Just outside the temple, they set fire to the paper works which are like phoenixes whose feathers are burned and scattered by the wind in the mountain valleys and winter forests. Only then do people end their celebration, and it is as if they have fulfilled their wish for the year.

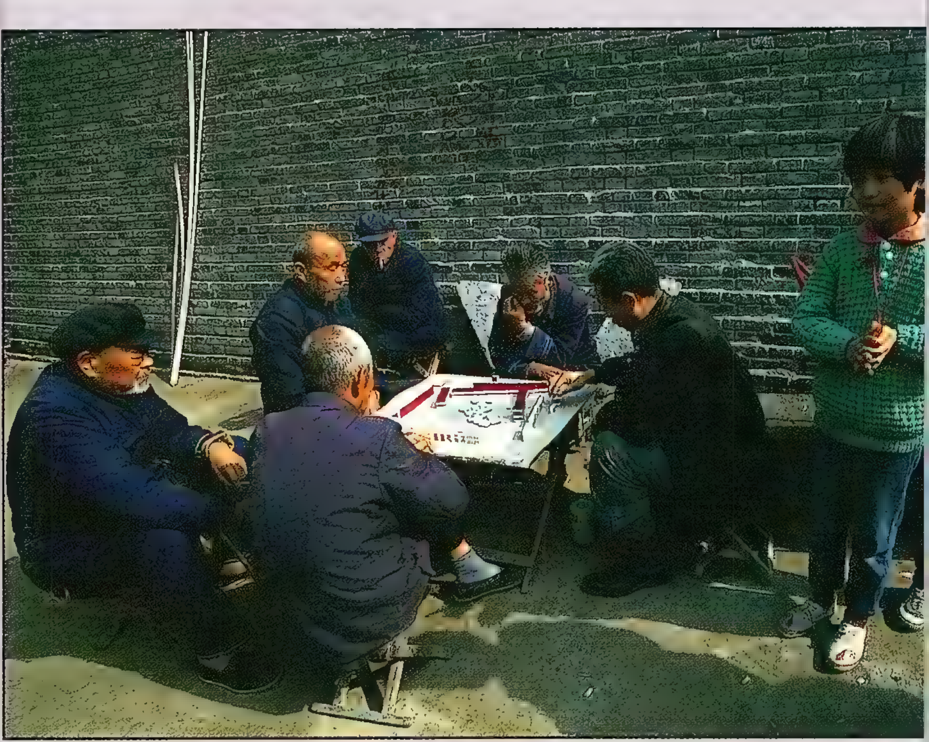
Translated by Huang Youyi

Ambience of Shaanxi Sweeping Through Rectangular Walled City

PHOTOS & ARTICLE BY HUA NIAN

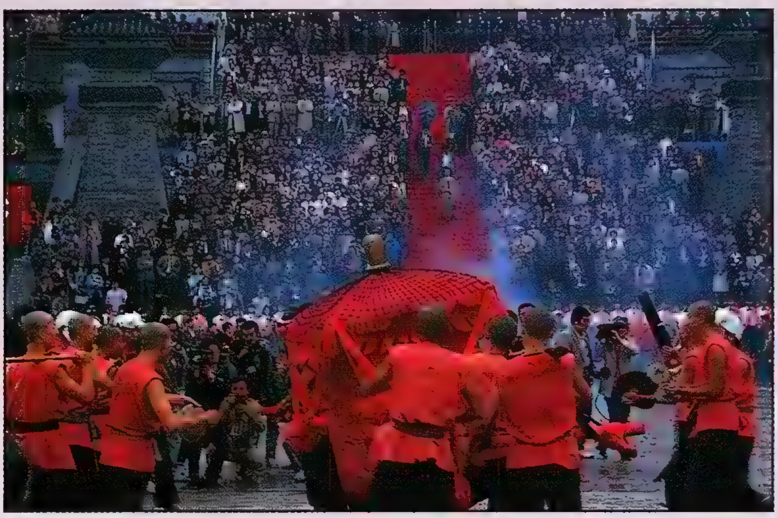
I was awakened by my Xi'an friend early in the morning and got up to have a look at Xi'an before the sun rose over its city walls.

Xi'an is one of the four ancient walled cities preserved intact in China. The other three are Pingyao (Shanxi), Xingcheng (Liaoning) and Jingzhou (Hubei). Once the scene of imperial armies, today on the broad horse-carriage avenue atop the walls I saw only a lonely cleaner sweeping the pathway. However, from down below inside the city came the sounds of splashing water, and, outside the city wall, music for morning exercises. The shouts of boxers and sword players and opera singers exercising their voices could be heard. It seemed that a busy day had begun for Xi'an right here at the foot of its walls.



Close to the northeast corner of the wall is a flea market where business is conducted rather noisily throughout the day. Ordinary Xi'an people live in nearby one-storey houses sheltered by the towering wall at the foot of which is a long and narrow open space, the venue for many street activities including mahjong games.

The scene of the sedan-chair carriers rocking the bride appeared in the prize-winning Chinese movie *Red Sorghum*. It is reenacted on the shooting site, "Palace of the Qin Emperor", now photographed by the same Xi'an Film Studio, following the production of *Red Sorghum*. The site is open to the public who can see the palace as it was 2,000 years ago. The sedan-chair scene is enacted amidst the beating of drums, gongs and cymbals and the playing of flutes. *(Photo by Pan Ke)*



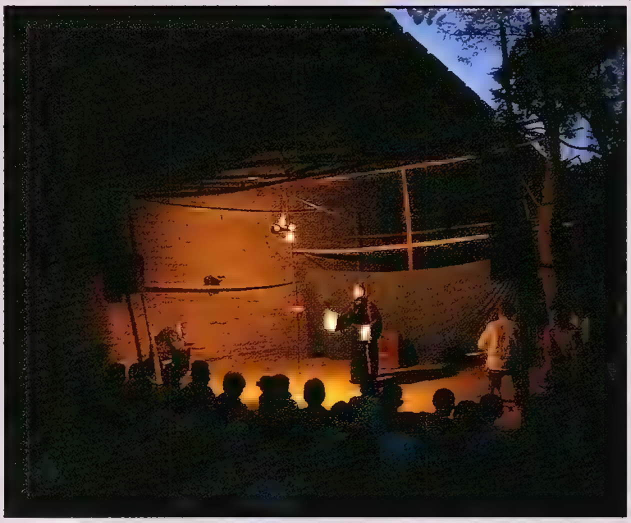
Huajue Lane, the Moslem quarter, is said to be the residence of descendants of foreign businessmen who came to live in Xi'an, the Chinese capital during the Tang Dynasty (618-907). We can still see people of mixed blood, half Chinese and half foreign.

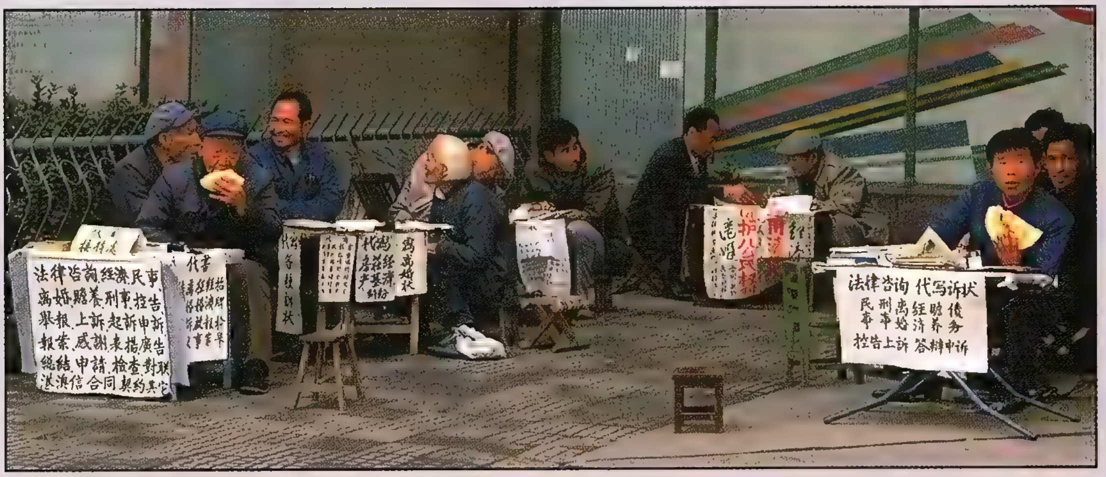
The Great Mosque, the centre of Huajue Lane, is frequented by Moslem worshippers. Here the Koran, with the revelations of the Prophet Muhammed, is enshrined, read and sung with great respect. Pious Islamic craftsmen spend all day carving every word of the Koran with great devotion.

The performers camp below the city wall and perform on the spot. They have grown accustomed to life here and throughout their performance period, they regard the city wall as their temporary home. *(Photo by Hu Wugong)*

The owners of curio stalls and craftsmen in Huajue Lane do very well, as they attract many tourists with their Qing Dynasty (1644-1911) garb. The queued skullcaps and the shadow play figurines, a folk art, beckon us to buy.

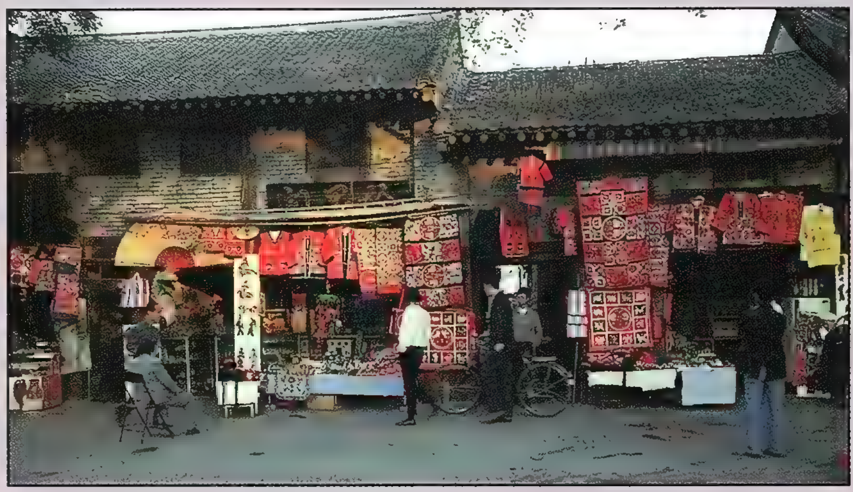
Members of travelling theatrical companies know that the city wall of Xi'an is a busy spot. Long before dusk, they begin beating gongs, cymbals and drums to attract the attention of people who will spend the night enjoying the performance. Notwithstanding the crude stage, the boisterous fun can hardly be matched by that of ordinary theatre-goers. *(Photo by Shi Baoxiu)*




法律咨询 代写诉状
民事 刑事 离婚 经济 赡养 债务
控告上诉 答辩申诉

Scribes of old used to write letters for illiterate people wishing to correspond with their relatives or loved ones in faraway places. Now they write appeals, complaints for people engaged in legal disputes, newspaper announcements inviting suitable ladies to be their wives and papers for filing for divorce. These public scribes are kept busy by people in need of their services and they have become a kind of "legal counsellor" due to a growing need. Yet they don't miss meals when no one is around during the noon hour. Let work wait for a while!

Around Xi'an's Drum Tower there are many old stores which now cater to new tourist customers. Although new products are put on sale, the ambience of the shops of ancient Xi'an still remains. Shops selling "crazy" jackets and tiger-head caps sold their goods on Lunar New Year and other festivals in the old days. Now, the shops are frequented mostly by foreign tourists who buy goods all year long. The wares sold include old brass locks, crystal spectacles, pipes and tobacco pouches and embroidered shoes for bound feet.



Xi'an abounds in book stores selling Chinese painting, calligraphy, writing brushes, ink sticks, paper and ink slabs. These items display the rich heritage of this ancient cultural city. Sometimes, a book mart is held and it takes a whole day to read the titles of all the books offered for sale. All the book stores in Xi'an, big and small, spread their wares on the sidewalks.

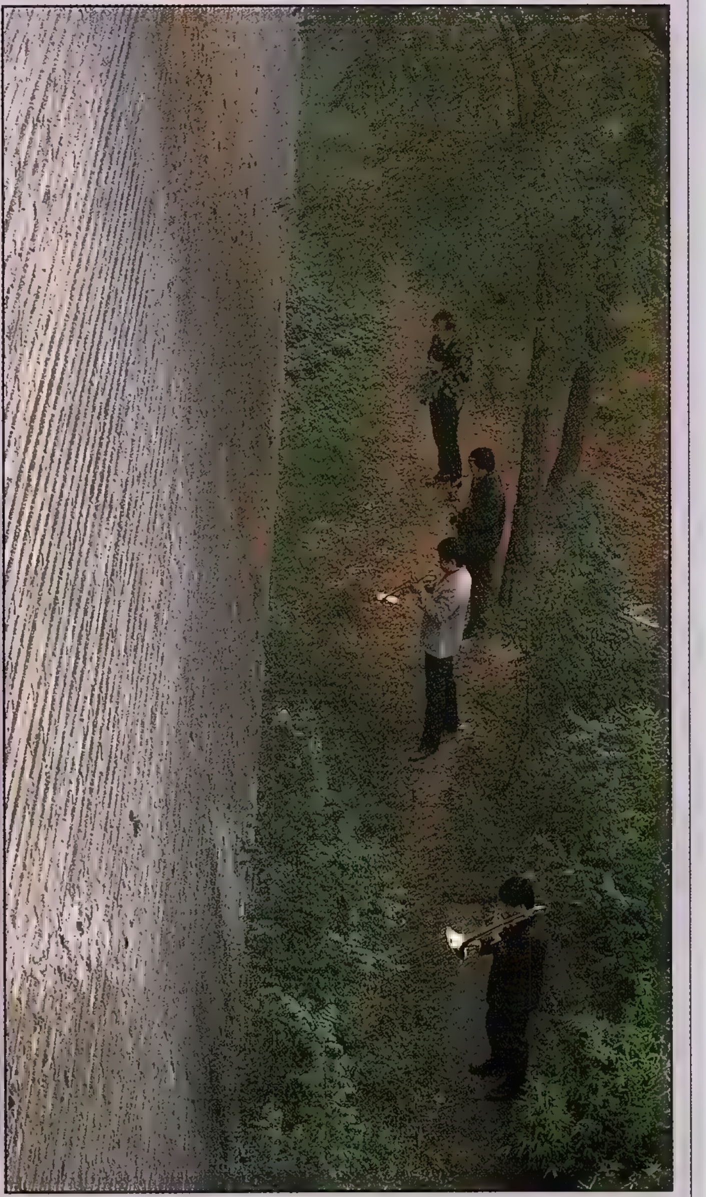
Merchants Hotel on Heping Road started doing brisk business shortly after its inception. It draws many customers to the fashion show held every evening. Lovely young women model clothing patterned after traditional dress. Scarves and overblouses are decorated with designs originally found on Qin and Han Dynasty tiles. The models wear quite unique expressions as they walk in the usual style of catwalk models: pouting lips, fingers to mouth, hips thrust forward. They pose as village girls of ancient times with great success.

Round-the-City-Park in Xi'-an may not be the biggest park in China, but it is undoubtedly the biggest place for social gatherings and entertainment in the city.

Among hundreds of people who dance in the park every morning at the foot of the city wall are single young men and women looking for spouses and grey haired elderly people who do their steps as well. Perhaps this is the reason why the office which introduces men and women to each other for the purpose of marriage is right here in this park.

Round-the-City Park has many corners catering to various events. Even Western wind instrument musicians have found their spot. Softened by mutes, the music reverberates in this corner of the city wall. Playing for several hours on end, the musicians are in pursuit of the echo of this ancient wall.

Translated by He Fei



Wheaten Foods and Entertainment in Guanzhong

When most people think of the staple food of China, they think of rice, but, in Guanzhong, foods made from wheat flour provide the basic diet. There is a great variety of tasty dishes made from wheat, some of them, it's said, originating in former imperial kitchens.

In Guanzhong, entertainment often comes with the food. The restaurant of the newly-built Tang Music Palace offers performances of the music and dance once popular in Chang'an (now Xi'an) the national capital of the Tang Dynasty (618-907). The show recaptures the happy days of this prosperous and creative time.

Guanzhong's Wheaten Foods

PHOTOS BY HU WUGONG
ARTICLE BY SHI HUA

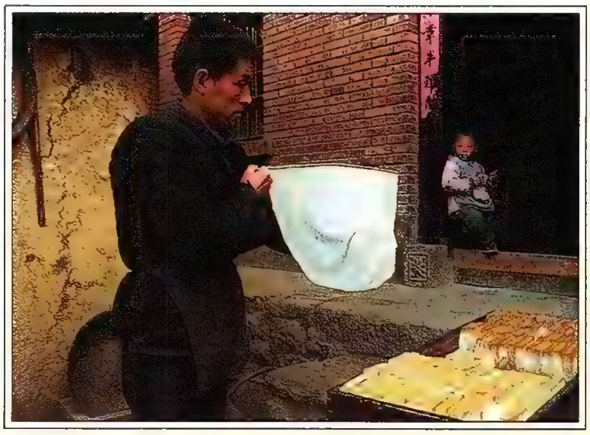
Pastries called Golden Oily Thread Pagoda and a large pancake. Although the pancake seems large, it is much smaller than the enormous **guokui** ***(by Hua Nian).***

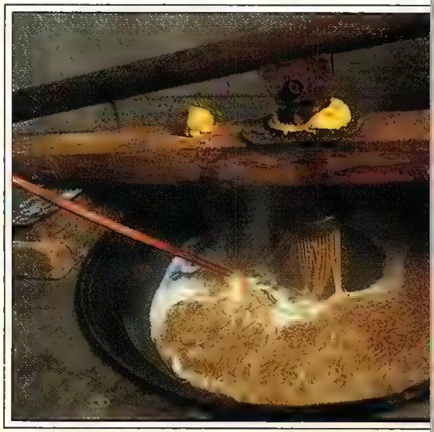
There is a popular saying in the Guanzhong area: "Noodles look like waistbands; pancakes serve as pot covers." During my visit in the area, I found that the saying about these wheaten foods was no exaggeration at all. The noodles are so long that just one of them is enough to fill up a big bowl.

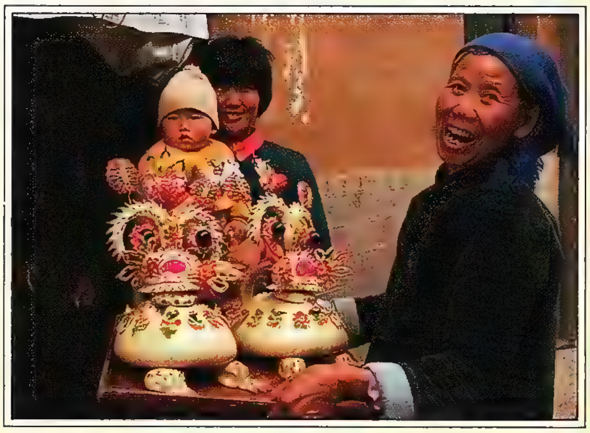
In an eating house I saw hefty men gobbling up cooked noodles served in soup. Even though I couldn't gulp down my bowl of noodles in the same way, I could certainly understand why they ate with such relish. The noodles, thin as paper, are soft, smooth and yet strong, and eating them hot with condiments like vinegar and pepper is a real treat. The locals usually don't drink up the soup, which is said to be due to a "regulation" set down as far back as the 11th century B.C. by Emperor Wenwang of the Zhou Dynasty.

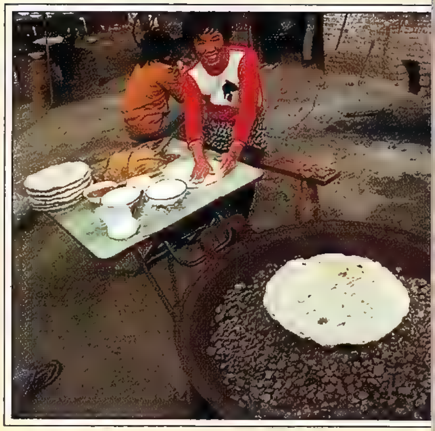
As to the pancakes, they really are as big as the lids of pots or pans. At first, they reminded me of the shields used in battle by soldiers of the Qin Dynasty (221-207 B.C.). I might have been wrong in my impression, but inquiries confirmed that this wheaten food did have something to do with weapons. The pancakes are called *guokui* (pan, helmet). In days gone by, soldiers often used their helmets as pans for making pancakes, a practice which proved to be most convenient in the field. The pancakes could be boiled in soup after being cut into small pieces, and the soldiers could take a few bites to stave off their hunger while on the march.

The winter wheat grown in Guanzhong is of high quality. The dough made of this wheat flour is fine, smooth and strong enough to be shaped into a variety of foods. People here take wheat as their staple food all year round because of both the availability and quality of the local wheat.









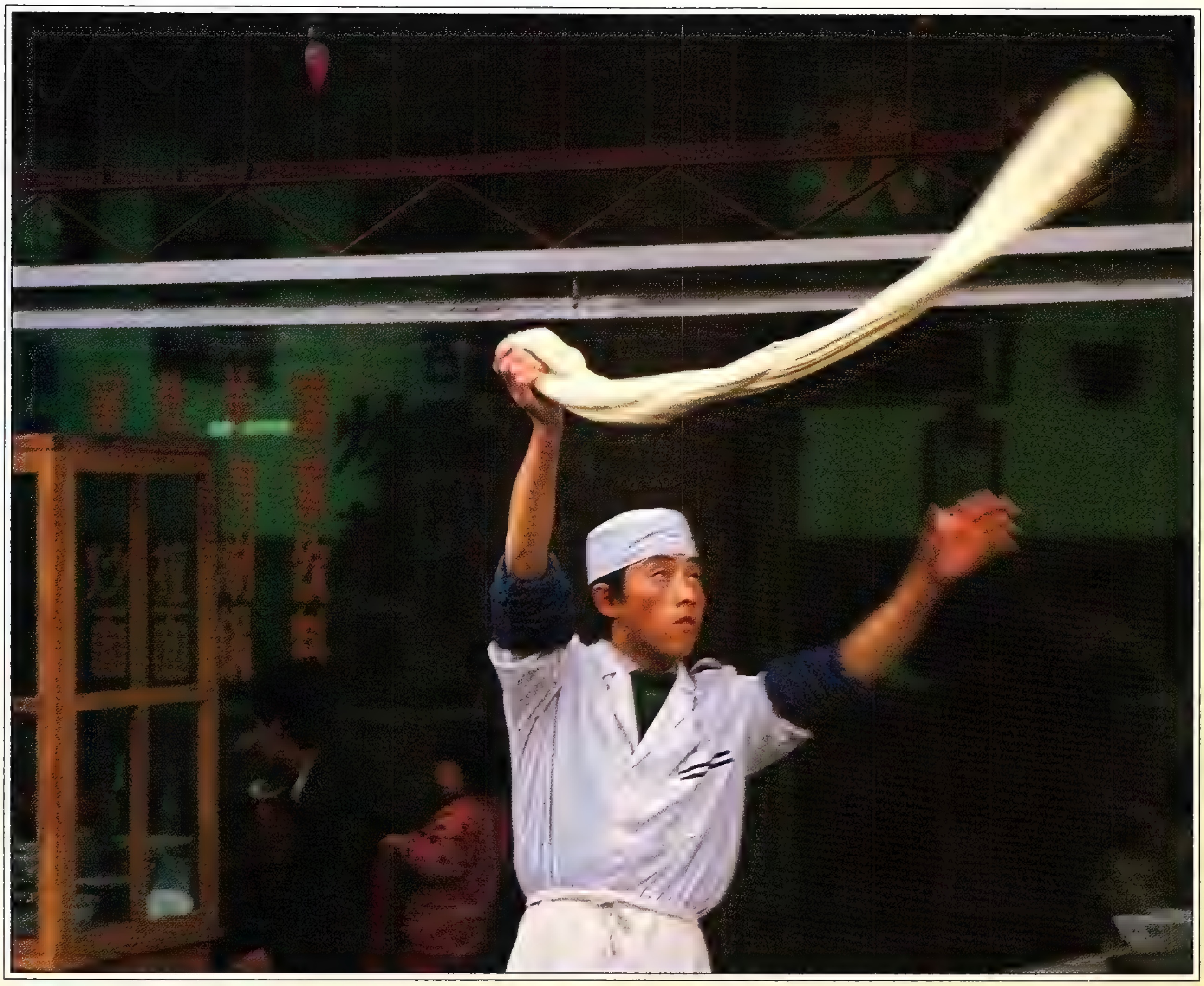
Clockwise from top right:

It takes a deft touch to keep this paper thin sheet of bean flour dough in one piece.

Buckwheat flour noodles are made using this wooden noodle-maker which first shapes the noodles and then drops them right into the pot for cooking.

Shizimo *(stone bread) is baked on a bed of heated stones. This bread is ideal to take on a trip as it stays fresh for a long time.*

These colourful and decorative **mianhua** *are a welcome gift, frequently given to a baby when its parents celebrate its first month of life.*



This man, an expert noodle maker, tosses dough in the air to make noodles that are resiliant, long enough to touch the ceiling when flung up this way, and as wide as a man's belt (by Hua Nian).

In Xi'an, I had a chance to taste a kind of pastry called *jinqian youta* (golden oily thread pagoda). The delicacy is said to have been created by a servant of Prime Minister Duan Wenchang of the Tang Dynasty, who was fastidious about his food. The recipe for making the pastry was later spread among the people. According to the recipe, the dough is made by hand into fine, hair-like threads which are coiled into the shape of a pagoda. The pastry, with a unique flavour, is tasty and refreshing. If you eat it with soy bean milk or *hulutou** (soup made of pork stomach) or sheep blood soup, it tastes even better.

In Dali County, I came across a bread similar to *guokui* in size but better tasting. However, this bread is full of holes because, as I later learned, it is baked not in an oven or pan but on a pile of heated stones. The holes or indentations are actually impressions of the stones in the dough, hence its name *shizimo* (stone bread). It is also called *ganmo* (dried bread) or *shazimo* (sand bread). In the Tang Dynasty it was known as *shidunbing* (stone block bread). The locals told me that the bread stays fresh even after being stored for a long time. So, whenever they go on a journey, they take some along and there will be no lack of food while they are on the move.

In Lantian County, people use buckwheat flour to make noodles which are known as *hele*. They do not make the noodles by hand because the dough is not as resiliant as that made of wheat flour. Instead, noodle-makers use a wooden instrument to press the dough into noodles. The instrument is placed above a pot and the noodles, when ready to be cooked, fall right into the boiling water. *Hele,* with a tint of brownish green, tastes different from wheat flour noodles.

Among the pastries, the best-known is the sesame cake called *taihoubing* (empress dowager's cake). It was created by an imperial baker in the court of Emperor Wendi of the Han Dynasty (206 B.C.-220 A.D.) and handed down from one generation to another. Today, it is produced in Fuping County north of Xi'an.

The most attractive and interesting of Guanzhong's pastries are those that resemble various objects. They come under the generic term of *mianhua* (dough flower). To celebrate festivals like the Lunar New Year, people in the countryside make dough mascots in different shapes. The *mianhua* are also made for Hanshi, the eve of the Qingming Festival when people go on spring outings or pay their respects at the graves of their ancestors. And multicoloured *mianhua* are often sent as gifts to a baby when its parents celebrate the completion of its first month of life. But would the parents ever be willing to have these exquisite gifts eaten by their guests?

Translated by Anne Yan

*Major ingredients for Xi'an's *hulutou* – pork stomach soup – are sea cucumber, squid, chicken, pork and vegetables. Legend has it that in the Tang Dynasty, Sun Simiao, a medical doctor well-versed in dietotherapy, came to an eating house in Chang'an (today's Xi'an) one day and ordered a bowl of pork stomach soup. He found the soup too greasy and smelly because of the wrong proportion of ingredients. He taught the shop owner his recipe and, in parting, gave him as a gift the bottle gourd in which kept his medicines. From then on, the shop owner prepared the soup according to the doctor's recipe and hung the gourd out as the shop sign. Gourd in Chinese is *hulu,* hence the name of the soup, *hulutou.*

唐樂宮

Tang Music Palace — A Night Club in Chinese Style

PHOTOS BY PAN KE & JIAO JINGQUAN ARTICLE BY PAN KE

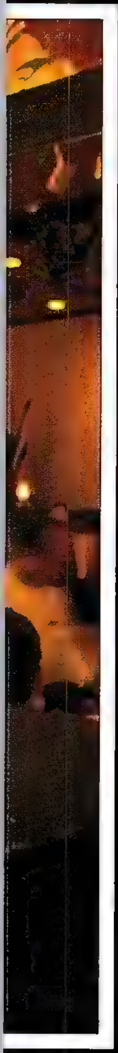
Despite the passage of centuries, the historical and cultural relics left behind by the Tang Dynasty (618-907) can still be seen today in Xi'an, once the capital of the mighty Tang empire. Although few written records remain of the music and dance of the period, the Tang Music Palace has been able to recreate and present them. The "palace", which is actually a night club, performs Tang Dynasty music and dance every evening, and we went to see one of these historic and entertaining productions.

Passing through a big hall, we came to the Chinese-style restaurant on the second floor. The chequered windows, the traditional style screens and the lights provided an atmosphere of antique elegance. The attendants were dressed in Tang period garments and the music of Chinese instruments could be faintly heard.

It is in the big hall downstairs that one can listen to and watch music and dance of the Tang era. Six yellowish Chinese-style copper doors open to the hall, making it look even more spacious. On either side of the doors stand sculptures of big heads with protruding eyes and wide open mouths, placed there in a bid to scare away evil spirits.

The stage occupies one side of the hall while the three other sides are decorated with frescos por-

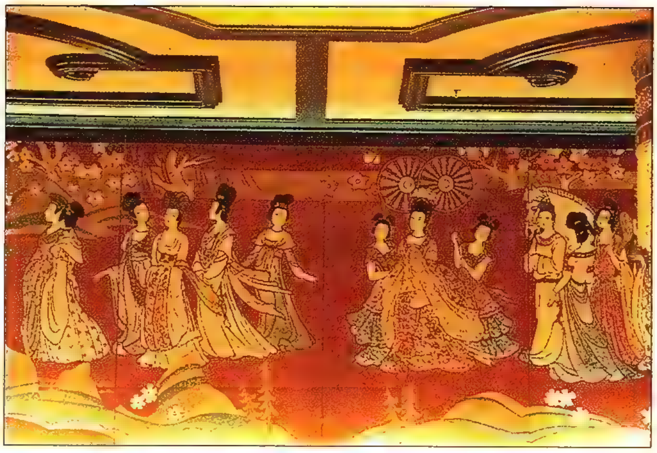
Tourists enjoy dinner and entertainment amidst the subdued and elegant atmosphere of the Tang Music Palace dining room.



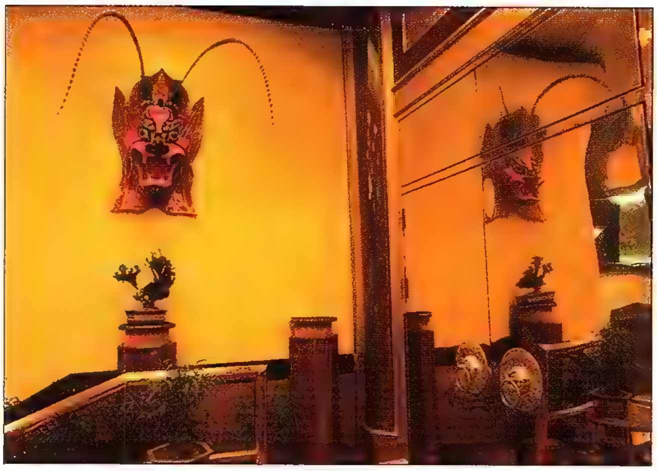
traying people's lives during the Tang Dynasty. The dim lighting gives a misty quality to this spacious 3,000-square-metre hall. Customers sitting at the tables can imagine themselves as envoys and merchants coming from distant lands via the Silk Road to enjoy the imperial banquets. And in real life, they are entertained by the music and dance of the Tang Dynasty while eating delicious food.

Tang Dynasty Dances

The imperial banquet usually comes to an end at 8 o'clock when the main performances are presented. The first presentation we saw was a dance called "Qin Emperor Breaks the Battle Array". According to the master of ceremonies, the dance originally needed 120 people to perform it. The battle changes three times, and each time there are four different battle formations. During the reign of Emperor Xuanzong of the Tang Dynasty, the number of dancers was reduced to four, a suitable number for the dances to be performed on a smaller stage. The dance depicts the power and military exploits of the Tang Dynasty. The dance warriors took powerful, firm steps to the accompaniment of drums and other instruments. The strong rhythm and abrupt pauses in the dance movements reminded us of the scenes in the frescos.



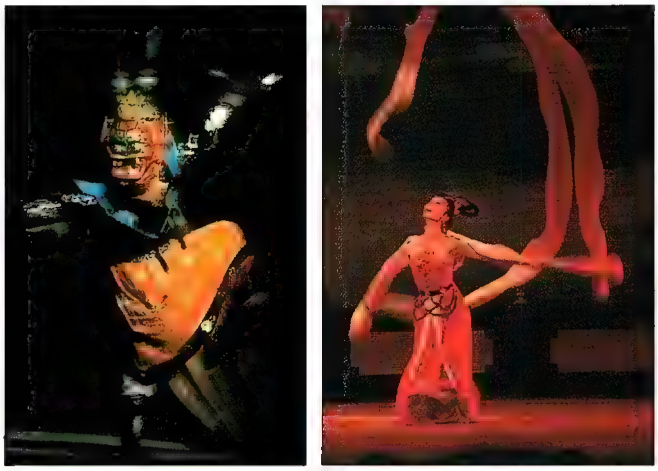
Frescoes such as these depicting life in the Tang Dynasty Imperial Court adorn three walls of the Tang Music Palace dining hall, greatly adding to the ambience of the room.



The entrance to the Tang Music Palace is guarded on both sides by these masks, believed to repel evil spirits.

This restaurant, attached to the night club, serves Southeast Asian food.

A musician plucks an ancient zheng, *a stringed instrument similar to a zither.*



In these pictures we can see both Beauty and the Beast. On the left is a dancer performing the dance of Buddha's Guardian. His grotesque mask is supposed to ward off evil. On the right, a lovely young woman performs a ribbon dance which accentuates her grace and beauty.

This lively scene is a depiction in dance of a Chang'an street scene during the times of the Tang Dynasty.

Then, in came the imperial concubine Yang,* a beauty, performing the dance "Rainbow Dress". Exhibiting great feeling, she waved the colourful ribbons in various patterns. She was so soft and supple, it seemed as if she were boneless.

The following number was the dance of Buddha's guardians who wore animals masks. The dance portrayed a sacrificial ceremony in ancient China.

The manager of the Tang Music Palace told us that women of the Tang Dynasty paid great attention to their dress and ornamentation, and they could do over a hundred kinds of hair styles. Silk shawls were popular and as today, there were many different ways of wearing them.

Old Chinese Instruments

The dance movements were created after studying the murals, figurines of musicians and dancers, and paintings unearthed in Xi'an. Music was also adapted from ancient pieces once heard in Xi'an, but since many of the old music scores have been lost, the composers sometimes had to refer to traditional melodies of other places. The musicians use replicas of Tang period instruments such as the curved-neck *pipa,* a Chinese lute; 5-stringed *pipa; konghou,* a plucked stringed instrument; *bili* a

Dressed as a Tang court musician, the announcer speaks his lines as if he were chanting poetry in the original Tang Imperial Court.

wind instrument, chime stones and chime bells. Some of them were reproduced from the murals.

The most fascinating piece was "Singing of the Spring Oriole", a solo played on *paixiao*, a kind of Chinese vertical bamboo flute. Dressed like a royal musician, the player moved his mouth back and forth over a row of bamboo pipes of various lengths and produced pleasant, melodious music just like the singing of an oriole.

The rest of the performance included a dance depicting the life of the people of Qiuci, an ancient state, another dance about the astronomy of ancient China and a performance based on a Tang Dynasty writing called "Palace Maids Longing for Love".

Steeped as we were in the atmosphere of the prosperous and delightful Tang period, we were not aware that an hour and a half had passed and our evening was at an end.

Translated by Anne Yan

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*Imperial Concubine Yang's name was Yang Yuhuan (719-756), a favourite of Emperor Xuanzong in the late period of his reign. Yang was good at singing and dancing as well as playing musical instruments. Her sisters became part of the nobility because of her, and her cousin Yang Guozhong took power in 752. In 755, An Lushan rose in rebellion, and Yang Yuhuan fled with Xuanzong. She was blamed for the country's upheavals, and the emperor had her hanged.

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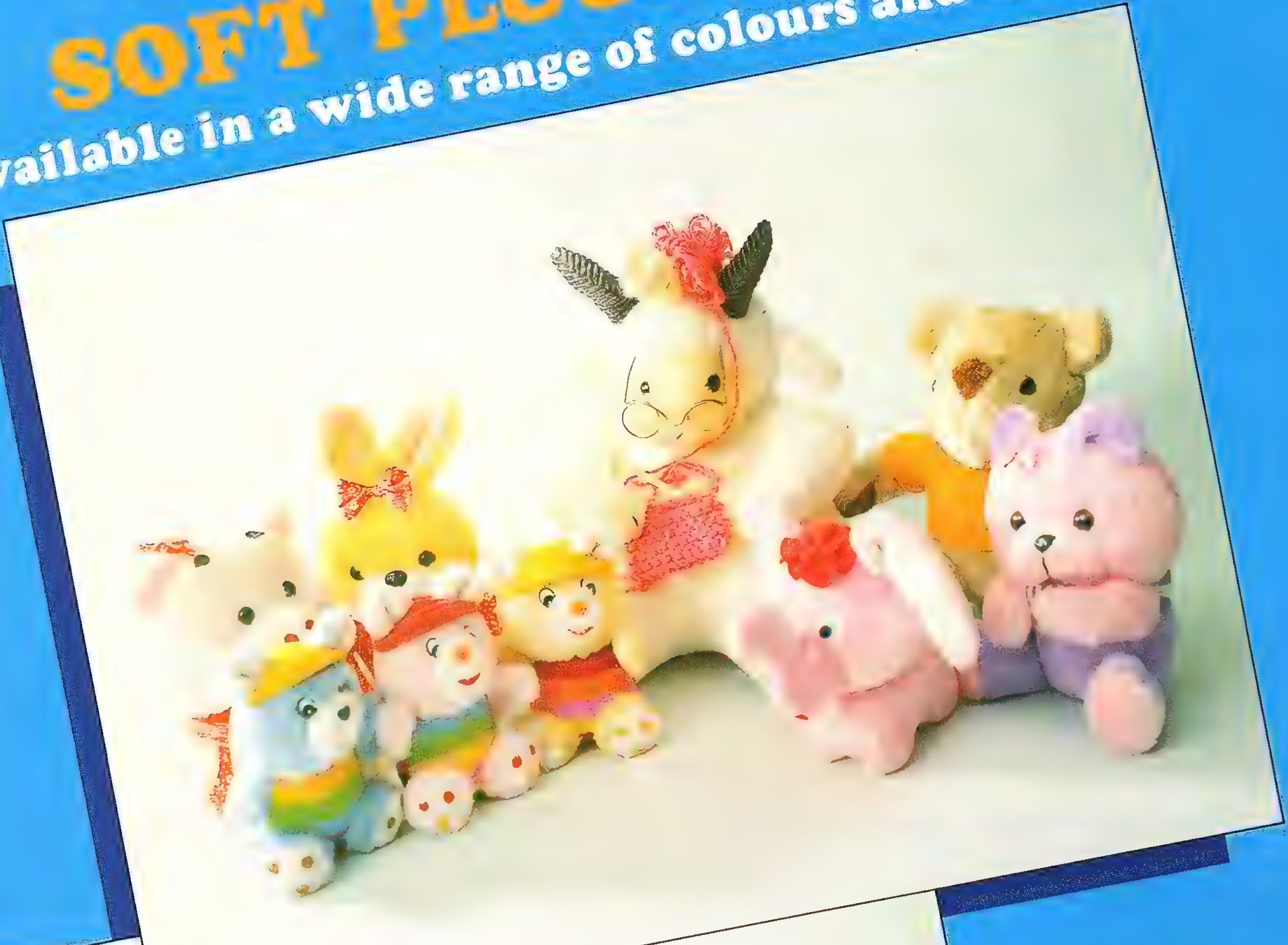

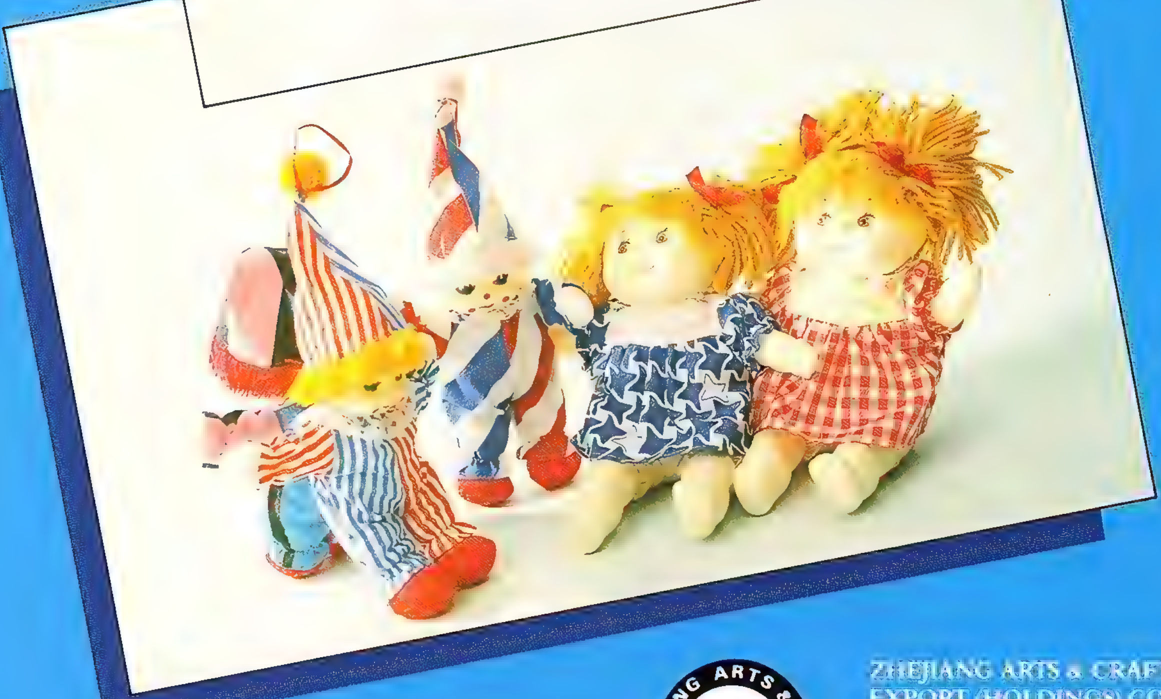

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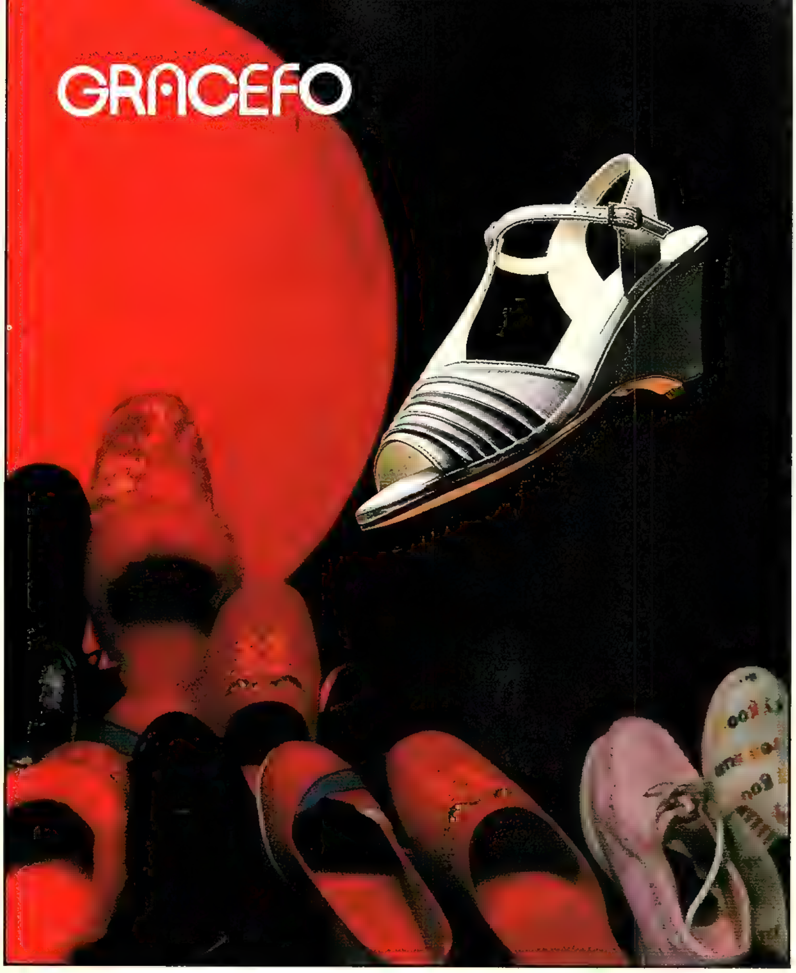

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Pastoral Life on the Qinghai Plateau

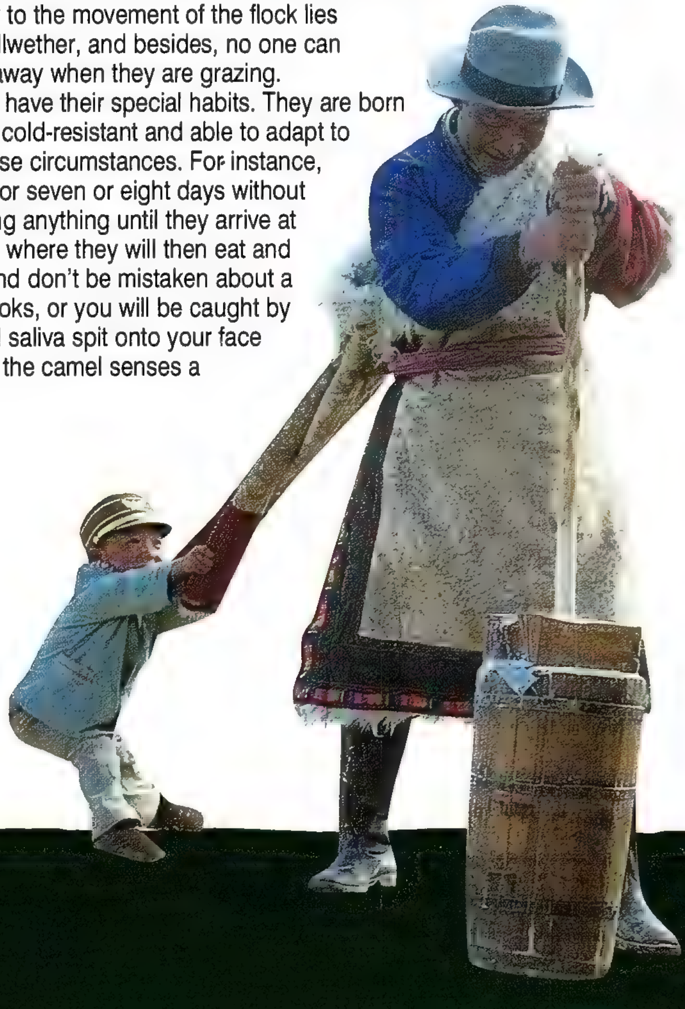
PHOTOS BY ZHENG YUNFENG
ARTICLE BY ZHENG XIANGNING

After a long trip involving several transfers, our bumpy journey ended and our adventure began with our arrival at the outpost town of Daqaidam in northwestern Qinghai Province. Filling our sight was a vast expanse of grassland. The setting sun cast its glow onto the rolling hills, the dunes and the flocks of sheep scattered over the grassland, dyeing them all a flaming red. Bells of a camel train jingled, breaking the silence of the vast expanse of open ground, and wisps of smoke rose continuously from tents.

The purpose of our journey was to join in the annual summer sheep-herding, and, to help us, we had hired Mr. Ma, a local hunter, as our guide and interpreter. Early next morning, the procession set off in the cold winds. The herdsmen, riding strong horses and leading camels, urged the enormous sheep flocks over one hillside after another. Flocks of white sheep moved quickly forward, looking like pieces of white silk flapping half way up the hills in the bright sunshine.

When I looked at our guide who blew his whistle to move the flock on, I couldn't help asking him: "Maybe it's not difficult to tend sheep?" With a smile, he encouraged me to have a try. Following his example, I whistled and ran from side to side to urge the sheep to move. Sheep, however, scattered in all directions in spite of my half hour of tremendous effort. Even the sheep dog barked angrily at me without stopping. Sweating all over, I felt really helpless when I heard a long whistle from the guide and saw the sheep instantly join together. Then I was told about the knack of herding sheep. The key to the movement of the flock lies in that of the bellwether, and besides, no one can tear the sheep away when they are grazing.

Camels, too, have their special habits. They are born thirst-tolerating, cold-resistant and able to adapt to extremely adverse circumstances. For instance, they can travel for seven or eight days without eating or drinking anything until they arrive at their destination where they will then eat and drink their fill. And don't be mistaken about a camel's tame looks, or you will be caught by a spurt of camel saliva spit onto your face and body when the camel senses a threat from you.



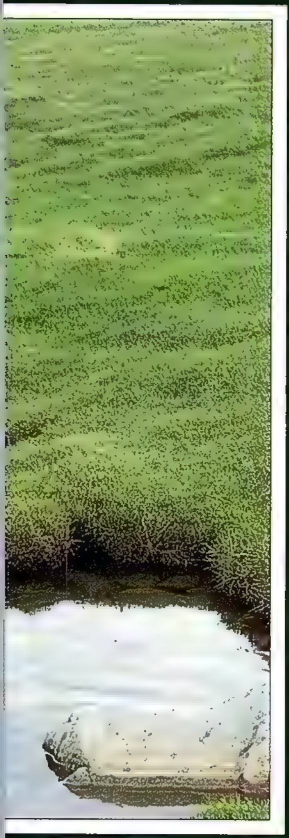
Father and son make butter outside the tent under a clear sky. After a while, the son grows impatient and wants to play.

An owner returns a wayward lamb to its mother.

A four-year-old child riding horseback and tending the flock provides an experience of pasturing.

A stream on the grassland provides Tibetans with drinking water.

Butter made from sheep's milk is used to make various kinds of delicious foods.



The Tibetan shepherds tend their sheep all day long. As a consequence, most of their young children are carried by their mothers on horseback. As early as four years old, the children learn to ride horses which are twice or more as tall as they are. By about eight years old, many children have acquired various difficult equestrian and herding skills, thus becoming a new force in their families. Surely, these small boys and girls are qualified coaches for a willing layman like me.

Herdsmen are always moving about in search of pasture, and they camp where there are streams and rich pasture. After a two-day journey, we encamped on a hillside at 5,000 metres above sea level. While it was still light, the party unloaded the outfits, and, though new to the job, we helped pitch tents and build cooking stoves with stones. By the time the setting sun dyed red the snow-covered peaks in the distance, we were already sitting in a circle eating the savoury butter-fried pancakes cooked by our guide.

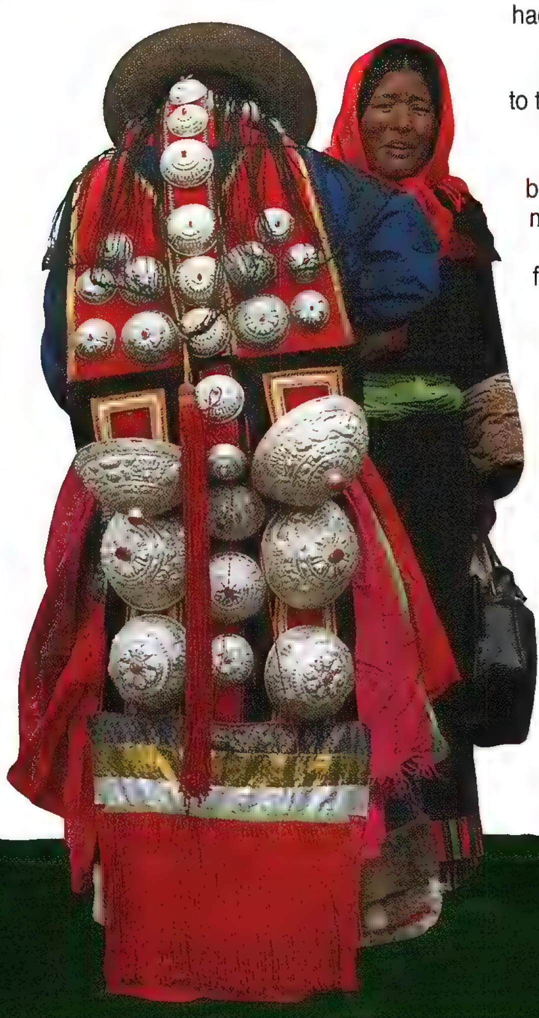
Butter is a favourite ingredient in Tibetan food, and buttered tea is a must in every family. It is made by first boiling the tea leaves with some salt for a long time, then adding butter just before serving the tea. At first, we were not used to the salty tea, but after drinking it for several days at a dozen bowls a day, we got used to it. We even remarked in the tone of the Tibetans: "Tea without salt is merely water."

We also liked the food. It is wrong to think that delicious food is lacking because of always being on the move. In fact, every day when our guide tended the sheep, he took his hunting rifle with him to hunt hares in nearby valleys. Hare-hunting is not very difficult because, when running, a hare stops at times to look back, which provides a good opportunity for the hunter and a delicious dish for supper.

The more-than-one-month life among the herdsmen from morning till night had greatly dimmed our identity as city dwellers. The warm-hearted Tibetan herdsmen had been treating us as their kinfolk, and both we and they were reluctant to part company. Before we left, the Tibetan herdsmen gathered in a large round tent to hold a farewell party.

The hostess presented buttered tea to us while the host butchered the fattest sheep of the flock. Before long, steaming hot boiled mutton was ready to serve. In front of the honoured guest and the guide, the host placed an oily sheep's tail, which still had a tuft of white hair at the tip, a lucky symbol in Tibet. Then, the others helped themselves to the mutton, cutting it with their knives. At last, the sheep was cleanly cut up, leaving only bones without a single piece of meat on them. After dinner, we drank, sang and added to the fun by clapping hands. At last, hand in hand, we danced a Tibetan dance together. Our songs and the "tugtug" steps broke the silence of the grassland and provided me with the warmest memories of my short term as a plateau herder.

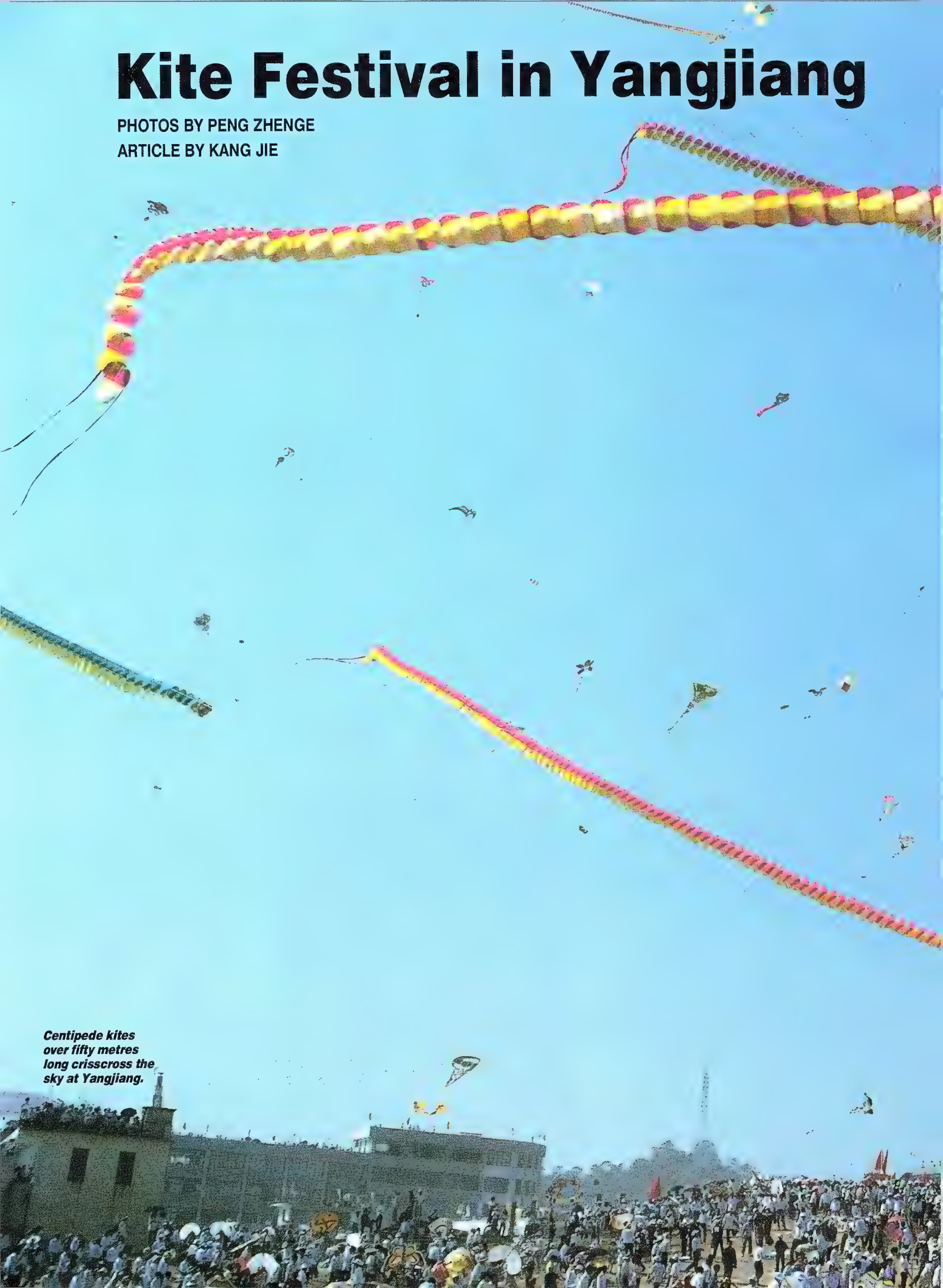
Translated by Chen Jiaji



Beautifully dressed Tibetan girl with heavy silver shields on her back display her wealth and status.

Kite Festival in Yangjiang

PHOTOS BY PENG ZHENGE
ARTICLE BY KANG JIE



Centipede kites over fifty metres long crisscross the sky at Yangjiang.

Yangjiang City, situated on the southwest coast of Guangdong Province and long known as "The City of Kites in South China", is home to the exquisite and beautifully shaped kites typical of Guangdong and Guangxi. Yangjiang's kite-making goes back 1,300 years. There are still veteran kite craftsmen in the city, and kite-flying is one of the traditional sports still popular among the people of Yangjiang. On clear crisp autumn days, local people fly kites near their houses or in the fields. The grandest kite-flying occasion is the Double Ninth Day (the ninth day of the ninth lunar month).

Last year, just before the Double Ninth Day, I arrived at Yangjiang where I saw people, both riders and pedestrians, holding kites of various kinds. On the morning of the Double Ninth Day, kites in hand, people poured into the competition ground on the eastern outskirts of the city for trial flights.

After lunch, I went through the decorated gateway into an expanse of open ground where many competitors were bending over putting their kites in order. There were about a hundred centipede kites fifty to one hundred metres long flying in the sky.

At 1.00 pm, the kite festival began with an exhibition of parachute jumping. A plane swept past, releasing many colourful parachutes. The parachutists gave a breathtaking performance — in free-fall positions, they descended rapidly, only opening their parachutes when they were almost to the ground. Six parachutists, each standing on another jumper's parachute, formed an eye-catching string.

The performance ended with loud applause. Then, as soon as the order was given by the commander on the reviewing stand, the major event of the festival began with all the kites rising steeply into the clear sky.

This family, who lives a bit far from the competition grounds, have just arrived with their butterfly kite.

A great day for the whole family to have some fun

Several people are needed to get this long-tailed kite aloft (by Alfred Ko).

Spread picture: A long kite that looks as if it is flying on its own

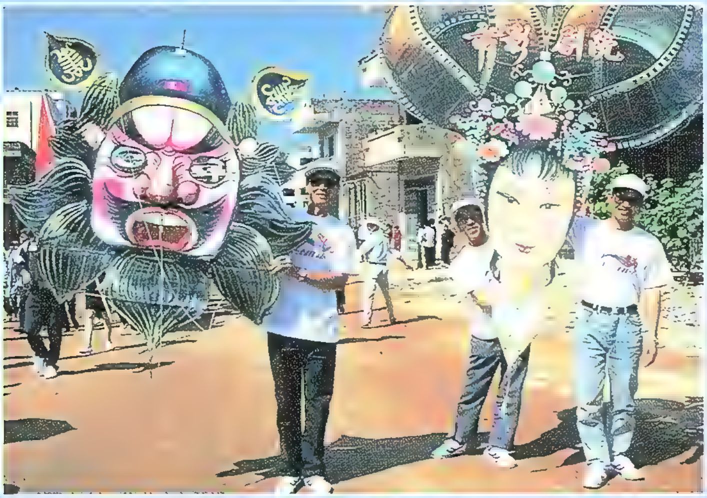
Vivid insect kites like this dragonfly are one of Yangjiang's specialities (by Alfred Ko).

There was a huge kite with long tails, which balanced the kite in the air. It took several men to fly this particular kite. Many long centipede kites flew against the wind, heads popping and eyes rolling with the swinging of their bodies.

Of course, the sky was not entirely occupied by long-bodied kites. Among other kinds, I saw a fish kite contentedly "swimming" back and forth across the sky and a dragonfly kite leisurely floating in the air.

Suddenly a noise reached my ears, and, as I raised my head in its direction, I saw a Lingzhi (glossy ganoderma — a kind of gracefully-shaped fungus) kite flying a horizontal "8". This Yangjiang-made Lingzhi was chosen among the "Ten Unique Kites of the World" during the International Kite Festival held in Weifang, Shandong Province in April 1990. On top of the kite is a bamboo bow, the string of which is made of a flat thin piece of rattan. When the wind blows against the kite, the string vibrates, creating a pleasant sound.

The word *zheng* (kite) has several Chinese equivalents, among which is *fengzheng*, one of the most frequently used. In Chinese, *feng* means wind, while *zheng* is the name of an ancient musical instrument with twenty-one to twenty-five strings. Accordingly, the term *fengzheng* refers to a stringed instrument played with wind, and so the bamboo bow in a Yangjiang Lingzhi kite has, in effect, preserved the ancient features of the musical instrument.



Opera masks such as these are another important type of kite found in Yangjiang.

One of the foreign participants keeps his kite flying.

A kite with a bamboo bow at the top with the lingzhi pattern attached to the kite (by Yang Wei)

I was told by an expert that kites in northern China are noted for their steadiness and the height they reach, while Yangjiang's kites are known to be nimble and lively. These remarks are not without truth. I saw 15,000 kites gathering in the sky with plenty of room left to manoeuvre, and it seemed unlikely that any of them would become tangled with any other. Even on the few occasions when the strings of some kites became tangled, they still continued to fly, which serves to show both the masterliness of Yangjiang's kite fliers and the strength of the kites themselves. On rare occasions, two kites became so tangled that both fell to the ground. Even then, they were airborne in a matter of seconds.

On a field off the competition ground, a young man who was a veteran kite flier was flying twelve kites with only a single string. Just as I was admiring him for his skills, a large black hawk kite, aptly named, dashed sideways into the young man's covey of kites. Seeing the unfavourable circumstances, he acted swiftly, pulling the control string from side to side. He succeeded in dodging the attack by the black kite, but, unfortunately, with his eyes turned skyward, he did not see where his feet were going and he stepped into a bog.

This field was less crowded than the competition ground and had a more relaxed atmosphere. Families sat around eating and drinking while enjoying the kite-flying. Some adults, probably itching to show

Spread picture: A fish kite swimming in the sky

Another long, long kite ready to take off (by Alfred Ko)

off their skills, got up one after another to help their children fly their home-made kites.

At about 4.00 pm, the competition was drawing to an end, and the crowd began to disperse. However, some kite fans were still full of enthusiasm, and they continued on. This affected the foreign competitors attending the festival, who, too, could hardly tear themselves away.

The origin of kites may date back to the Spring and Autumn Period (770-476 B.C.) when the famous master carpenter, Lu Ban, made a bamboo sparrow hawk. Lu Ban, who invented the scaling ladder and the millstone and who is said to be the inventor of carpenters' tools, made a wooden hawk to fly over the State of Song to gather intelligence for the State of Lu during a war. During the Han Dynasty (206 B.C.-A.D. 220), paper kite-making developed out of the skills needed for making the earlier bamboo kites. It was during the Five Dynasties (907-960) that the bowstring (bamboo whistle) was attached to the kite, making the kite produce a sound like that of a *zheng*, hence the name *fengzheng*.

The Chinese names for kites differ from area to area. In the north, the kite is called *zhiyuan* (paper kite), while in the south, it is called *zhiyao* (paper sparrow hawk), the kites' size and flight abilities resembling the birds for which they are named.

For example, the bird called a *yuan* (kite) is about sixty-five centimetres long and flies high and steady like its namesake in the north of China. In the southern part of China, the *yao* (sparrow hawk) is a popular bird which grows up to forty-five centimetres and which is more nimble than the hawk or kite. Southern Chinese have named their kites after this bird.

This year, the kite festival in Yangjiang will be held on October 16. It is a good opportunity to see some of China's high flyers for yourself.

Translated by Chen Jiaji

Landmark of Shishi – a stone lion (by Peng Zhenge)

Vehicles of every description compete for speed on the road to Shishi (by Chen Shizhe).

Dresses are on sale in stalls, and there is a wide variety to choose from (by Wang Lujia).

Strolling the Streets of Shishi

ARTICLE BY YU WEI

From the bus station near Quanzhou on the southern side of Fujian Province, I boarded a minibus and, less than two hours later, I was greeted by a stone lion, the landmark of Shishi (Stone Lion) City.

It was afternoon when the minibus stopped at a broad unpaved road where automobiles, motor bikes and tricycle cabs trailing a cloud of dust behind them were rushing about, carrying goods and building materials and people. I was obliged to walk quickly, covering my nose with a handkerchief.

As recently as 1982, Shishi was a tiny town of only one square kilometre with a population of 20,000 and only a few ancient and dilapidated streets. Today, the town has developed into a small city of 60,000, extended its area to 3.53 square kilometres and has even added new streets. Even more importantly, Shishi has taken on a new feeling and a new prosperity.

Avoiding the dusty road, I entered the city and passed through one street full of restaurants and another where I saw many dress shops and stalls. There are also stalls selling shoes with famous brands such as Adida and Nike. Small groups of young men and women walked the streets in modern dress while elderly people still wore old fashioned garb.

Turning the corner of a long street with numerous department stores, I came across a group of people who spoke to me in southern Fujian dialect, which I did not understand. I discovered that they were mobile small traders, carrying Western-style dresses, fur coats, woollen topcoats and other apparel. Smiling and gesturing with their hands, they finally got me to understand that customers can try on the dresses on the spot and choose the right ones for themselves. These private traders are said to be doing a thriving business, better, in fact, than the shops. This could hardly be imagined during the time when Shishi was changing itself from a rural small town to a modern city.

Practically all the streets and lanes are full of imported goods. Tourists from all parts of the hinterland come to Shishi to make purchases, resulting in an endless throng of people in the streets of Shishi from morning to evening. Shishi is now the biggest and most famous dress market in the country, a transformation that started from very humble beginnings.

I visited a three-storey dress market where I spent an hour window shopping. It is inaccurate to say that everything on sale in the Shishi market is imported as there were quite a few products marked "made in Shishi". These included blue jeans and cowboy jackets, which youngsters prefer since they are of rather good quality.

Customers welcome jeans (by Lin Jian).

When dusk fell, Shishi presented itself as a city with special charm of a different kind. The lights could be seen from one end of the crowded street to the other. I walked among the crowd and saw many cars pass by, some going to Xiamen in the south and some to Quanzhou in the north. Shishi has become a rather important transportation centre.

Proceeding further, I was greeted by a signboard: Dance Hall. A small rustic town only a few years ago, Shishi has developed into a modern city complete with dance hall. The front of the dance hall was nicely decorated and the hall itself even more so. The crystal lamps hanging from the ceiling provided brilliant light. I learned from the ticket seller that this was actually a discoteque. She enthusiastically said that the hall had engaged a singing star from the Philippines for this week. The opportunity should by no means be missed since a star from the Philippines is rare in Shishi. I thanked her for the invitation but didn't go in since I am not very fond of disco. Besides, the admission fee was rather high.

I continued my walk, and the neon lights of some coffee houses soon caught my attention. The seats inside one of them were none too spacious, but the instant coffee, not badly prepared, soon revived my spirit, which was getting a bit droopy due to fatigue.

I passed hair salons displaying posters of some Hong Kong movie stars. A shop selling music tapes was playing a well-known singing star of Hong Kong and on a wall there were posters of Taiwan, Hong Kong and foreign movie and T.V. stars. It seems that Shishi is not so far removed from the modern world after all.

Darkness thickened. I was going to return to my hotel when I was attracted by a strange "tu tu" sound in a nearby building. I entered and, to my surprise, saw video games inside. There were more than ten machines surrounded by lots of youngsters who were watching the games.

I woke up the next morning and went to the top floor of my hotel which overlooked the city. Shop after shop seemed to have encircled the city centre with practically no empty space in between. The tendency of architecture here is to make the buildings higher and higher.

I again walked the streets and lanes in early morning, greeted by a lovely breeze. Walking among modern buildings, I still saw ancient ones made of stone and brick with carved decorations that climbed the outer walls all the way to the rooftops. I met groups of young men practising Chinese *kungfu*. One elderly man, an expert who moved with great skill, was teaching and giving demonstrations.

AKINA
AKINA
RAMBO

Posters of Hong Kong and Taiwan movie and singing stars attract the attention of passers-by (by Lin Jian).

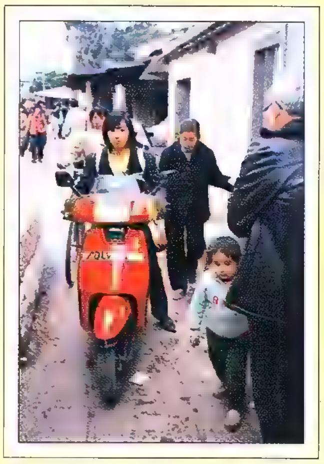
This man, founder of the local martial arts gymnasium, was an ordinary farmer who practised *kungfu* to strengthen his body. He became famous, and many children from the town and surrounding villages have come to learn his skill. His best pupils have opened new gymnasiums in other provinces. On a visit to the gymnasium, I saw a display of awards and banners presented to him as well as swords, halberds, spears and other weapons. Also on display are Western-style boxing gear, rare among Chinese farmers.

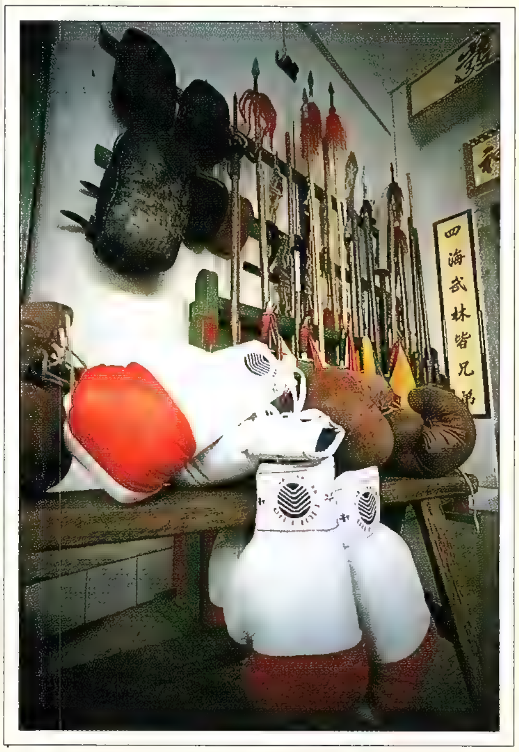
As I stepped out of the martial arts gymnasium, I was startled by the sound of a horn from a red motorbike ridden by a young girl who was zigzagging her way among the bicycles on a narrow street. The daily life of Shishi's inhabitants seems to be inseparable from the motorbike, a possession of practically every family. The tempo of life is quick for Shishi people, who seize every minute, helped along by their vehicles. As a way of making money, some motorbike riders invite tourists to sit on the back seat to take a tour of the city or they take riders to their destination in no time. Never in my life had I ever seen such a small taxi, and I tried to imagine sitting on the back seat of a stranger's motorbike, riding down the street at high speed! I wanted to try, but my fantasy was cut short by my departure from Shishi.

Translated by He Fei

Video games are a business boom in Shishi (by Lin Jian).

Night life with dance halls which attract many people (by Li Wo Tak)


Motorbikes speed down streets and byways (by Wang Lujia).



A large assortment of weapons in the martial arts gymnasium (by Wong Chung Fai)

Young women are fashionably dressed (by Wang Lujia).

The Big Noise

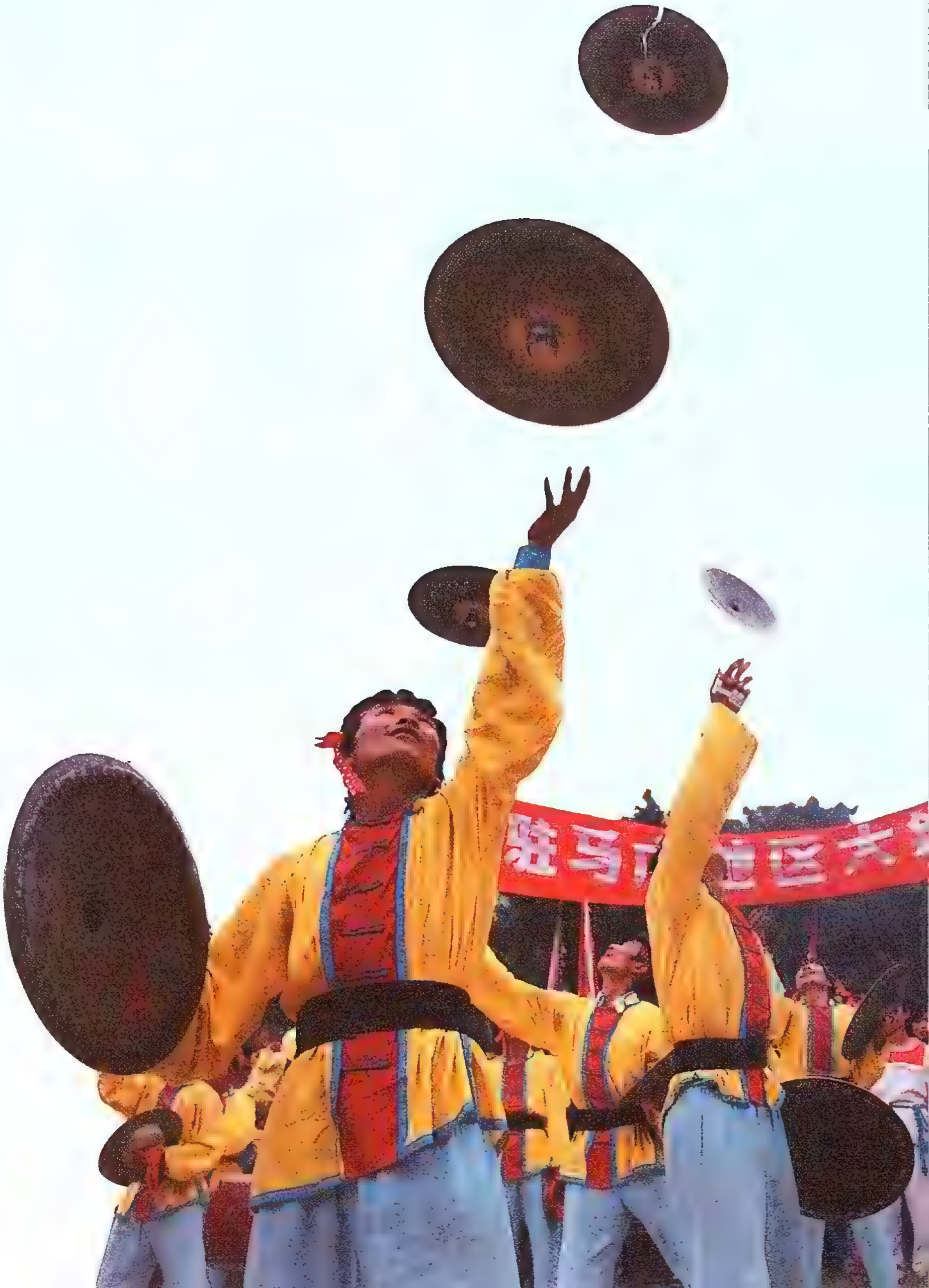
PHOTOS BY WANG YUEJIN

One of the popular folk activities that takes place along the Huanghe (Yellow River) is the Da Xiang, which literally means "big noise". And a noisy event it is, mainly featuring Chinese percussion instruments such as drums, cymbals and gongs which join forces to produce a deafening and boisterous result.

Da Xiang is especially popular in Henan, in the three cities of Zhumadian in the south, Yuzhou in the central area, the provincial capital Zhengzhou, just south of the Huanghe, and in the areas north of the river.

There is no written record of the origin of this custom but *leigu*, literally "beating drum", a major instrument in the fanfare, is believed to have been passed down by the legendary king Huangdi of China's primitive society. The story has it that when Huangdi was fighting his arch enemy Chiyou at ancient Jizhou, which included today's northern Henan, he ordered his generals to have his drum made from a monster's skin, taken to the battlefield and beaten with drumsticks which were a pair of bones of Thunder God. After the drum was struck only nine times, the mountains and valleys were filled with the echo of the sound, and the sky darkened. The soldiers of Chiyou were so terrified that they fled and lost the battle. Since then, the large drum has been a popular percussion instrument in northern Henan, and in some areas, the activity is called Da Gu (big drum) instead of Big Noise.

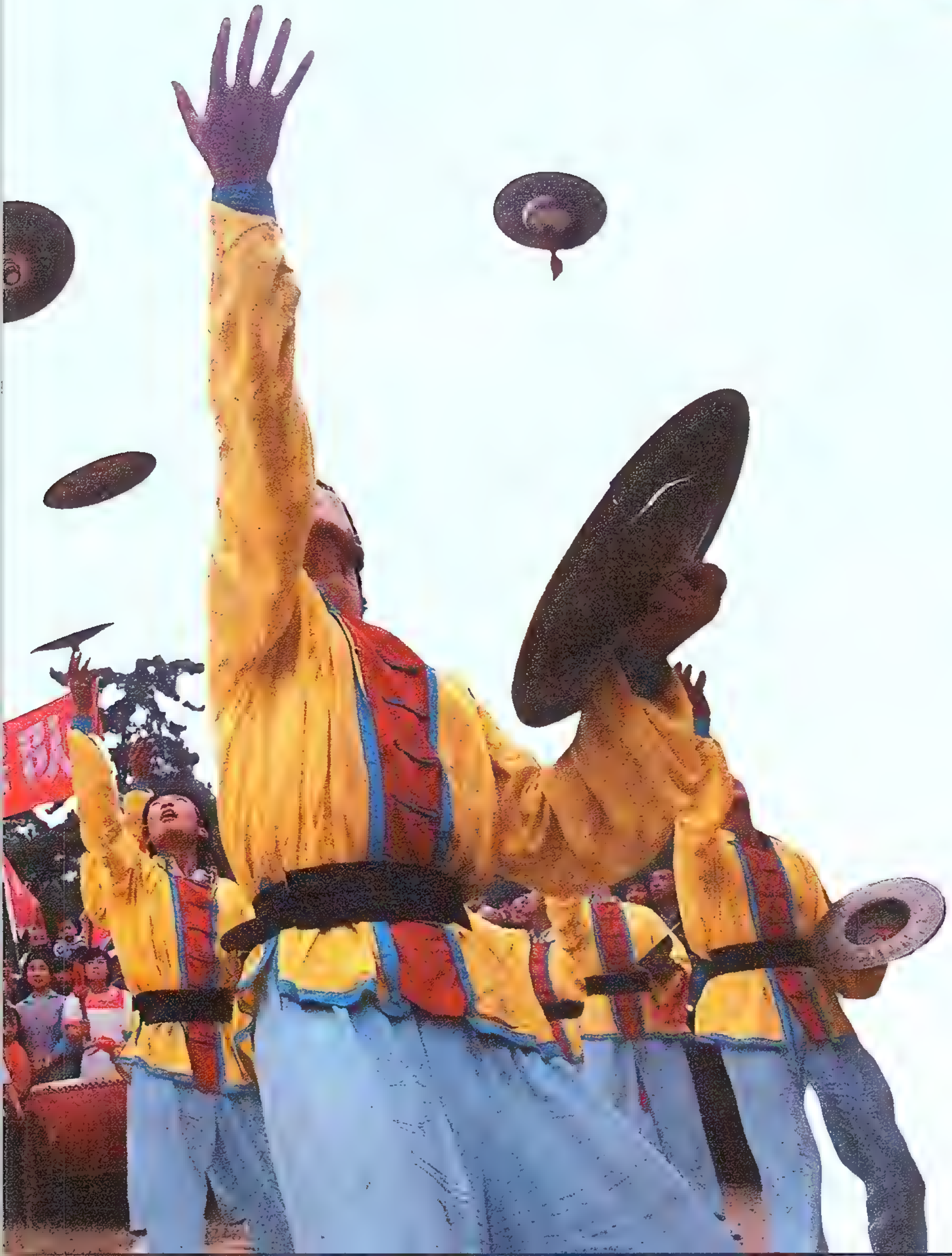
Cymbals also figure prominently in this folk custom, and, apart from clapping them, people like to throw them into the air. They call this act the "flying cymbals". The style of throwing the cymbals into the air reflects the acrobatics of the Han Dynasty (206 B.C.-A.D. 220) as well as China's Shaolin and Wudang Schools of martial arts. The costumes worn by the performers, consisting of a short top, a sort of Taoist robe, white stockings and shoes with



from Henan

TEXT BY ZHAO JIZENG

Opening the event, the* pangu *drum team (far left), with its great number of drummers and large-sized drums, is among the most forceful of the various groups, and the gong team (below) awaits its turn, while the cymbal throwing is the most eye-catching.



cloud patterns, are very similar to those worn by the acrobats of the Tang Dynasty (618-907). All this seems to say that the act of throwing cymbals into the air has a long history behind it.

During the year, when local people are not working in the fields or during important periods and events, folks gather to form into groups to perform some of the different items of the Big Noise. You can see these items from the end of the lunar New Year and Lantern Festival, during the Dragon Boat Festival, at temple fairs, at celebrations of a bumper crop, at any happy occasion and even at funerals.

The event, which takes place in a clearing, is always headed by a respected elder. He will start by raining out beats on his small drum. Another elder will play his small cymbals. Then all the young drummers, gong and cymbal players line up on the site and begin to strike up their instruments. Some of the drums, called *pangu*, literally "basin drum", are about one metre in diameter and form the bass.

Two middle-aged performers, shouldering small gongs, start to dance in the centre, the coloured silk ribbons on their instruments flicking lightly in the wind.

Amidst the din, the much awaited "flying cymbals" finally begin. Each player alternately bangs his cymbals and throws one of the pair hard and high up into the air, catching it with the other cymbal, which produces a deafening bang. The players' deft act is rewarded with loud cheering and applause from the audience.

After this, there are many other performances such as Lion Dance, Land Boats and stilt dances. The whole show lasts only a day, and those who do not have enough of the noise will have to wait for the next Big Noise.

Bamboo Woven Ware from Chengxian County

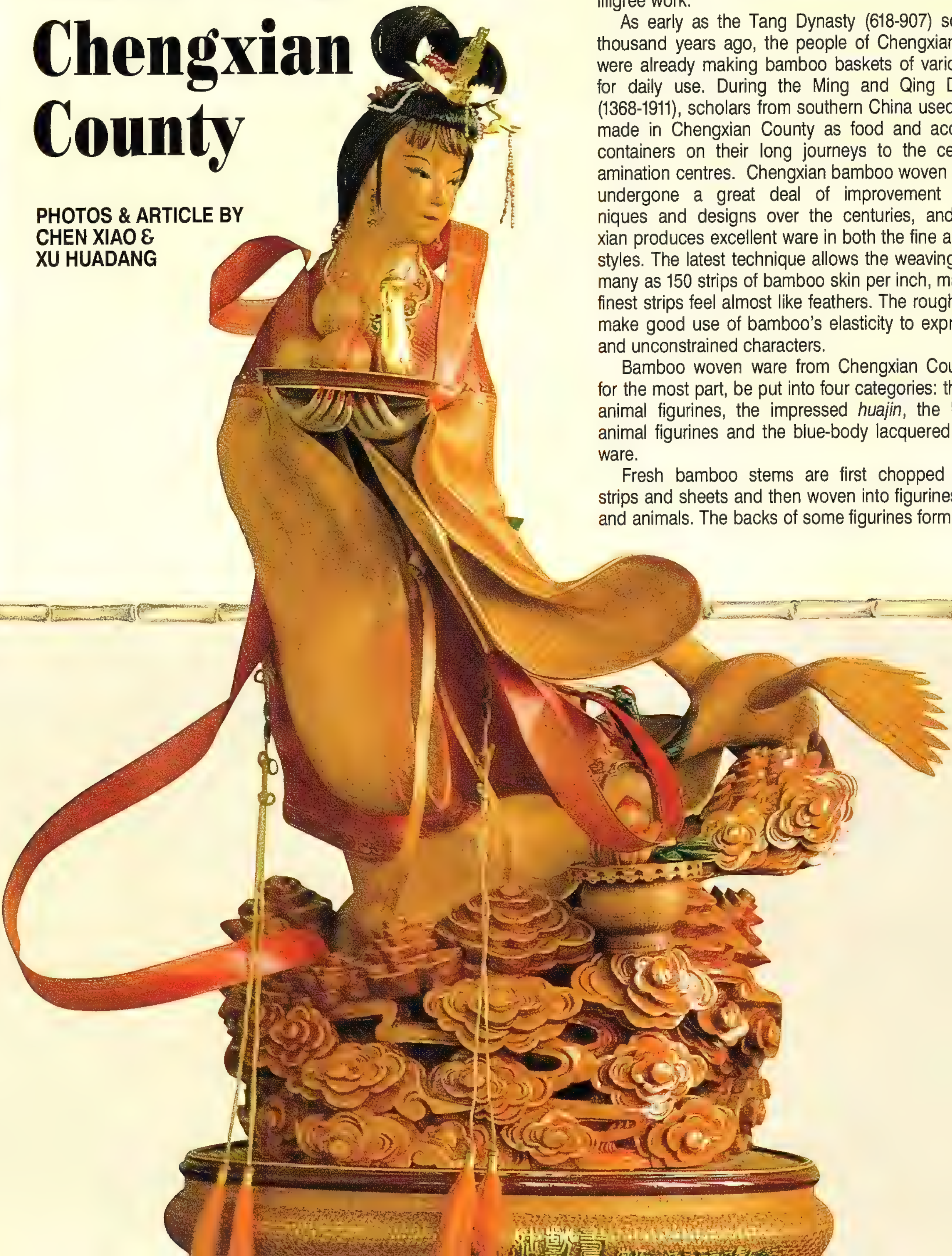
PHOTOS & ARTICLE BY
CHEN XIAO &
XU HUADANG

Chengxian County, perching in eastern Zhejiang Province at the southeastern corner of China, enjoys a climate which enhances the growth of massive bamboo forests. Some of the bamboo species in the county have particularly fine and long fibres which give the material an extraordinary elasticity that is superb for filigree work.

As early as the Tang Dynasty (618-907) some one thousand years ago, the people of Chengxian County were already making bamboo baskets of various sizes for daily use. During the Ming and Qing Dynasties (1368-1911), scholars from southern China used baskets made in Chengxian County as food and accessories containers on their long journeys to the central examination centres. Chengxian bamboo woven ware has undergone a great deal of improvement in techniques and designs over the centuries, and Chengxian produces excellent ware in both the fine and rough styles. The latest technique allows the weaving in of as many as 150 strips of bamboo skin per inch, making the finest strips feel almost like feathers. The rougher styles make good use of bamboo's elasticity to express bold and unconstrained characters.

Bamboo woven ware from Chengxian County can, for the most part, be put into four categories: the woven animal figurines, the impressed *huajin*, the bleached animal figurines and the blue-body lacquered bamboo ware.

Fresh bamboo stems are first chopped into fine strips and sheets and then woven into figurines of birds and animals. The backs of some figurines form the lid of



a container designed for holding articles such as eggs, sweets or coins.

The bamboo strips used for *huajin* are impressed with various designs and patterns. Colourplating can be in mono-, duo- or multi-tones. These colourful bamboo strips are then woven together with uneven spacing. These highly decorative products are best used as baskets and vases.

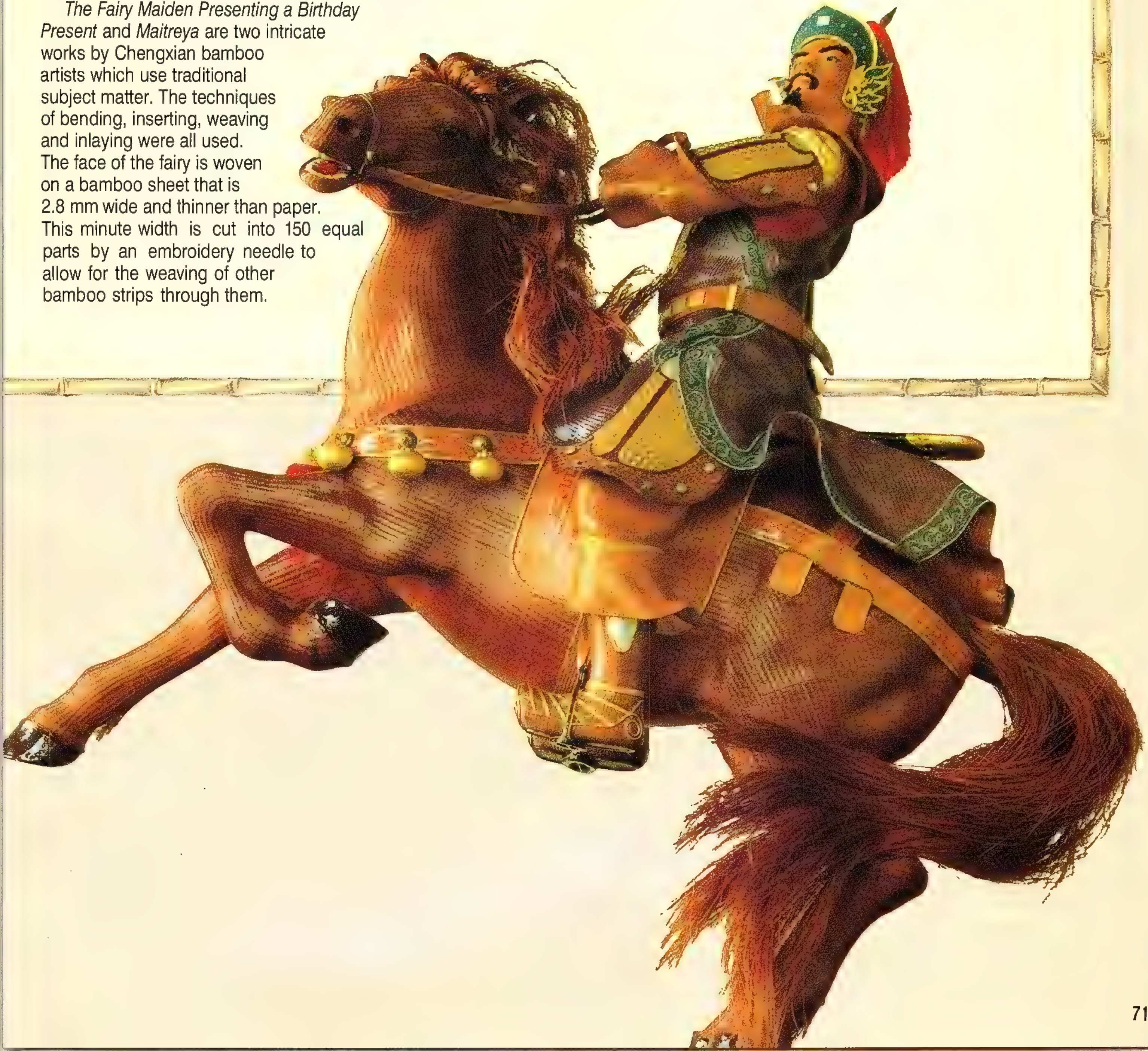
Bleaching is a technique unique to Chengxian's bamboo woven ware. Bamboo strips are bleached white and shiny before they are woven into animal figurines providing a more realistic touch and an elegant look.

Blue body lacquered bamboo ware is a traditional craft from antiquity. This type of woven bamboo ware employs highly sophisticated lacquer application techniques. The products have extra lustre and are as heat resistant as ceramics, yet much lighter and stronger.

The Fairy Maiden Presenting a Birthday Present and *Maitreya* are two intricate works by Chengxian bamboo artists which use traditional subject matter. The techniques of bending, inserting, weaving and inlaying were all used. The face of the fairy is woven on a bamboo sheet that is 2.8 mm wide and thinner than paper. This minute width is cut into 150 equal parts by an embroidery needle to allow for the weaving of other bamboo strips through them.

The masterpiece of Chengxian bamboo woven ware is the massive *Song Admiral Yue Fei*. It is beautifully composed and incorporates all the different techniques of bamboo weaving. Its creator has portrayed Yue Fei's loyalty, fidelity and his oath to protect his country against the northern invaders by vividly portraying Yue's posture — on horseback, sword in hand, poised at the edge of a summit. The hero and his horse are rigidly built, and Yue's face is intricately woven with 150 fine bamboo strips. A warm purplish red is used as the overall colour tone with emphasis on honour expressed through the gold touches on the dragon patterns of the hero's robe, helmet and armour.

Translated by Chapman Lee



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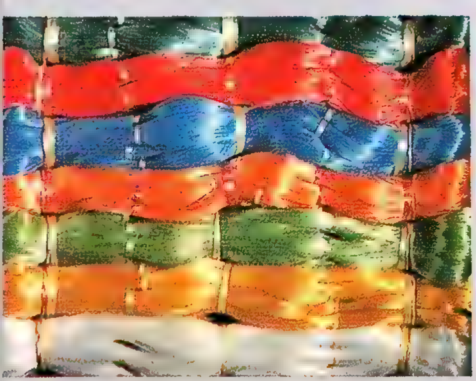

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222507 (Green Tea Dept.)
217447 (Black Tea & Special Tea Dept.)
Cable: "TEA" NANCHANG
Telex: 95233 CJTB CN
Fax: (791) 224813
General Manager: Li Qiang
Vice General Manager: Liao Zhineng

中國土產畜產進出口公司江西省茶葉分公司

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電話：217457(總經理)
222507(綠茶部)
217447(紅特茶部)
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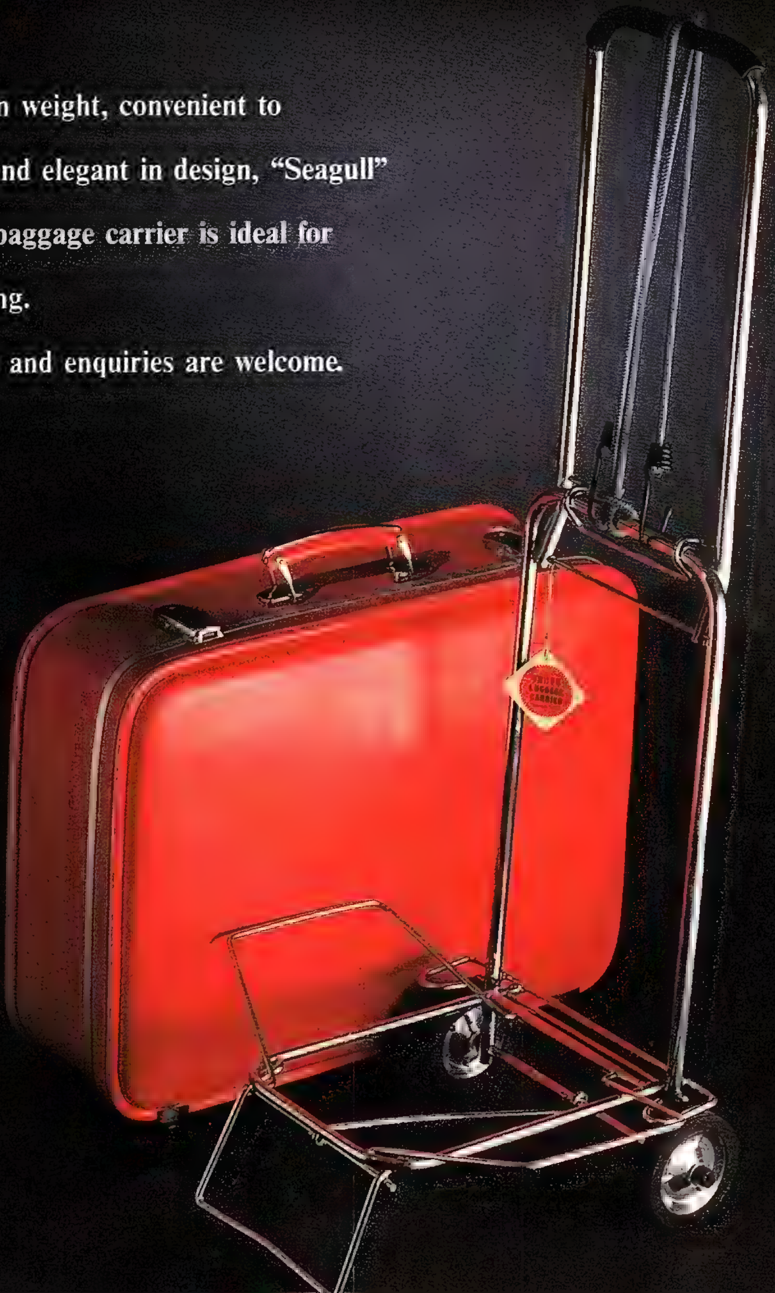

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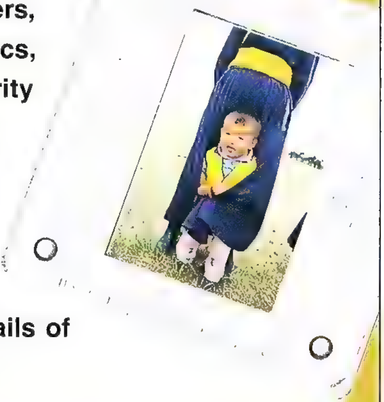

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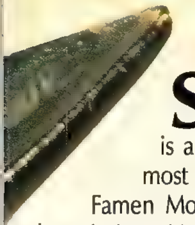
Bronze Replicas of Southwestern Shaanxi

PHOTOS BY CAO SHUGUANG
ARTICLE BY BAI JINGXIAN

All the bronzes pictured here are replicas, details of which can be found in the table at the end of the article. This is a fuxin jue wine goblet.



Southwest of Xi'an is the city of Guanzhong which is also worth a visit. The city's most famous attraction is the Famen Monastery, previously written about in Issue No. 97 and in this issue in the Travel Notes column. About ten kilometres from the monastery in western Guanzhong at Zhouyuan is one of China's major archaeological discoveries, a Western Zhou site unearthed in 1977. A Zhouyuan Museum has also been constructed there.

This is an area that witnessed the development of the period that reflects the best in China's ancient bronzes. We will be discussing it more fully in one of our upcoming issues.

Zhouyuan was the capital of the Western Zhou (c. 11th century-771 B.C.), and the city has been referred to as the homeland of bronzes because of the enormous number of ancient bronzes found buried there. Ever since the first bronzes were unearthed in 58 B.C. during the Han Dynasty, (206 B.C.-A.D. 220), there has been continual discovery of these exquisite pieces for over two thousand years. In fact, so many have been unearthed, that no exact count has ever been made, and it is believed that since the figure is probably in the tens of thousands, an exact count would be impossible in any event.

Some of the more famous bronzes include a *yu ding* and a *mao gong ding*, both cauldrons used as cooking vessels, and are important discoveries of the late Qing Dynasty, a *da ke ding* (cooking vessel) and *da feng gui* (food container). For more details on these four bronzes please see box.

Why are there so many bronzes in Zhouyuan? According to historians and archaeologists, the reason can be found in the downfall of a dynasty. Zhouyuan was the birthplace of the Zhou Dynasty where the ancestral people and the houses of the imperial family were built. This was the land of the nobility and the ministers. Zhouyuan had been a flourishing city for over three hundred years.

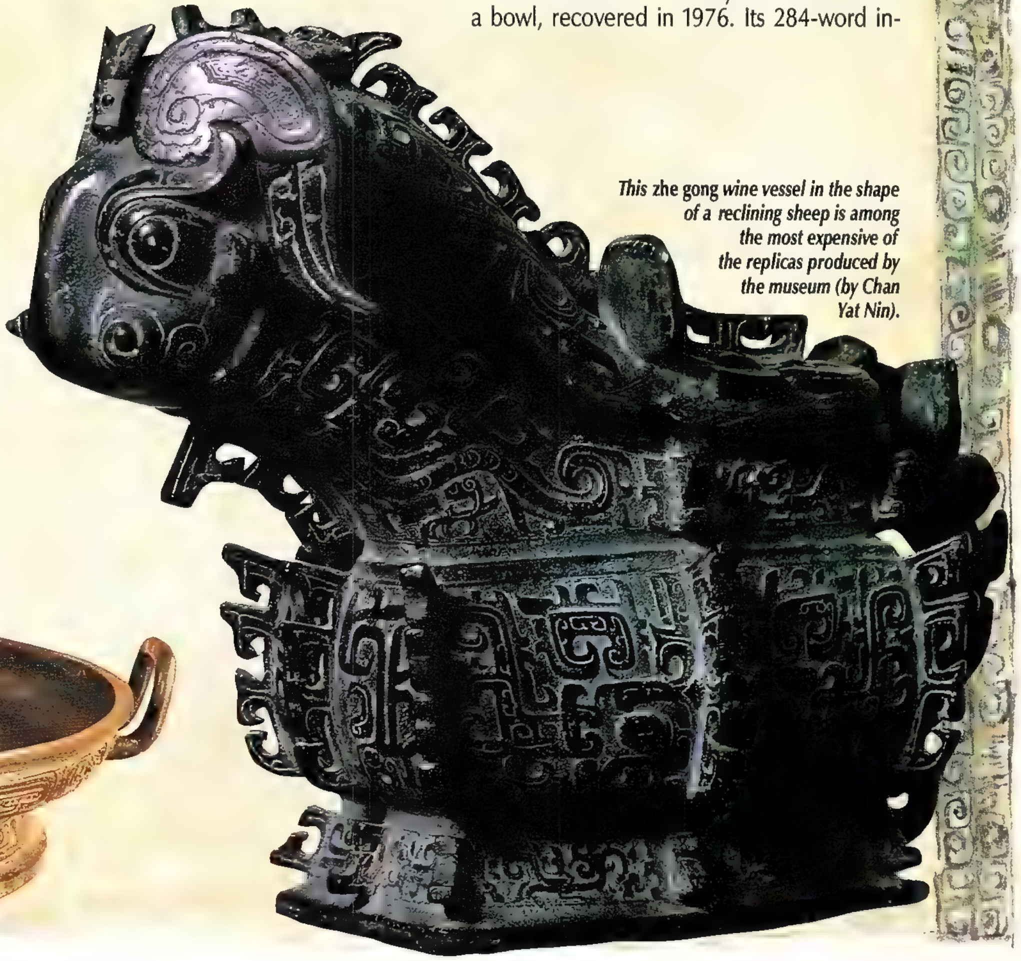
A local legend has it that in the eight century B.C., the last of the Western Zhou kings, Youwang, was a man who would do anything to get a smile from his favourite concubine. In an attempt to make her smile, he lit the bonfires used to raise border alarms, thus summoning noblemen and their men for what amounted to little more than a joke. He repeated the false alarm several times. At last, the king played the joke on his allies once too often.

In 771 B.C., the minority people in the west suddenly attacked, and, when they approached the capital, Gaocheng, the king lit the beacon fires to summon help, but no one came to rescue him. The Western Zhou quickly fell, and, as a result, those lords living around Zhouyuan had to flee. They simply buried their treasures but they were never able to return to claim them. This story cannot account for every Western Zhou bronze that has been found, but there is no doubt that countless treasures were left behind by their original owners.

A large-scale excavation in Zhouyuan in 1976 unearthed extensive ruins of Western Zhou palaces and ancestral temples with their pottery, jade, shell carvings, incribed tortoise shells and bronzes. This is one of the major archaeological discoveries of the last forty years in China. The Zhouyuan Museum is one of the few in China so filled with Shang and Zhou bronzes, and the collection houses several thousand bronze pieces out of China's distant past.

Among the objects on display at this museums are four-legged *ding* cooking vessels, bowls, jars, wine containers, cups for drinking or warming wine, tripod wine goblets with handle, jars with covers and moveable handle and many other items. These artifacts were mostly used in ceremonies and sacrificial rites by the imperial family and other nobility. Some of the artifacts were originally obtained through conquest and others were locally made. All in all, it is one of the finest collections of artifacts from the bronze culture of two thousand seven hundred years ago.

The collection in Zhouyuan also includes a bowl, recovered in 1976. Its 284-word in-



This zhe gong *wine vessel in the shape of a reclining sheep is among the most expensive of the replicas produced by the museum (by Chan Yat Nin).*

A qiang pan *water container*

scription is the longest among those unearthed in the past forty years. The text was so elegantly written and it contains so much information that it has been dubbed "the bronze history book".

Yesterday's Art Today

In 1981, the museum set up its own factory to produce replicas of the pieces in the museum's collection, using traditional methods and techniques and, whenever possible reproducing long-lost methods. The reproductions closely resemble the originals in terms of colour, patterns, shapes and inscriptions. In fact, it is difficult to distinguish between the original and the copy without looking at the special marking. Some of the replicas, however, do vary in size and may be smaller or larger than the original. As a result, over one hundred varieties are available.

A three-year xing *wine container*

The replicas are made using old methods of bronze casting. In one of the methods, clay model is made, complete with incised pattern. The making of this model alone can take a few months, depending on the original. From this, a plaster cast is made. In the past, the quality of the plaster cast was not so important, but todays, the cast must withstand repeated use so that many copies can be made from it.

The plaster cast is then removed and assembled again. Melted wax is poured into the cast to make the actual model. When the wax cools, the plaster is again removed.

Layers of a thin, fire-resistant material are laid over the wax, and then the layers are covered with a rough material. The object is fired melting the wax and leaving a thin metal shell into which moulten bronze is poured. When the bronze has cooled, the shell is stripped away. The new bronze piece is then artifically oxidized so as to more closely resemble the patina of age that is found on ancient bronze objects.

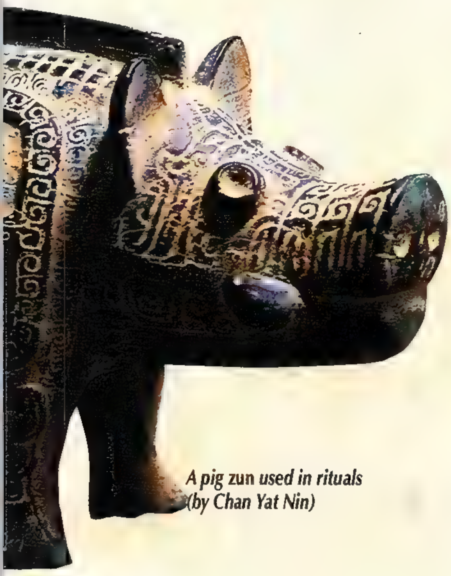
Travel Information

The Zhouyuan Museum is open all year round.

Address: Zhaochen Village, Famen Si (Monastery) Town, Fufeng County, Shaanxi Province

Telephone: Main exchange of Famen Si, Fufeng and call 71155. (Please note that the musum cannot be reached through International Direct Dialing.)

Transportation: To go to the museum, traveling westbound, take the train from Xi'an and get off at Jiangzhang Town. Then take the bus to Huangdui and get off at Xiafan Village. Walk southward about five hundred metres.



A pig zun used in rituals (by Chan Yat Nin)

To get there going eastbound, take the bus from Baoji and get off at Famen Si. Then take the Famen Si-Huangdui bus to Xiafan Village.

An Added Attraction

About ten kilometres from the monastery in western Guanzhong are some 17,000 tortoise shells from the Western Zhou Dynasty. They were unearthed from a storage pit in Zhouyuan in 1977, and two hundred of them bear insriptions. These shells represent an important archeological find from the Western Zhou Dynasty.

Four of the Most Significant Bronzes

Yu Ding

The *ding* is a three-legged tripod cooking vessel and this *yu ding* of the early western Zhou Dynasty is about one metre tall and weighs about 153.5 kilogrammes. Unearthed in the early nineteenth century, in Licun Village of Qishan, the tripod carries an inscription that records how King Kangwang of Zhou honoured Minister Yu by rewarding him with slaves, which accounts for the name of the tripod. It is now housed in the Chinese History Museum at Bejing.

Mao Gong Ding

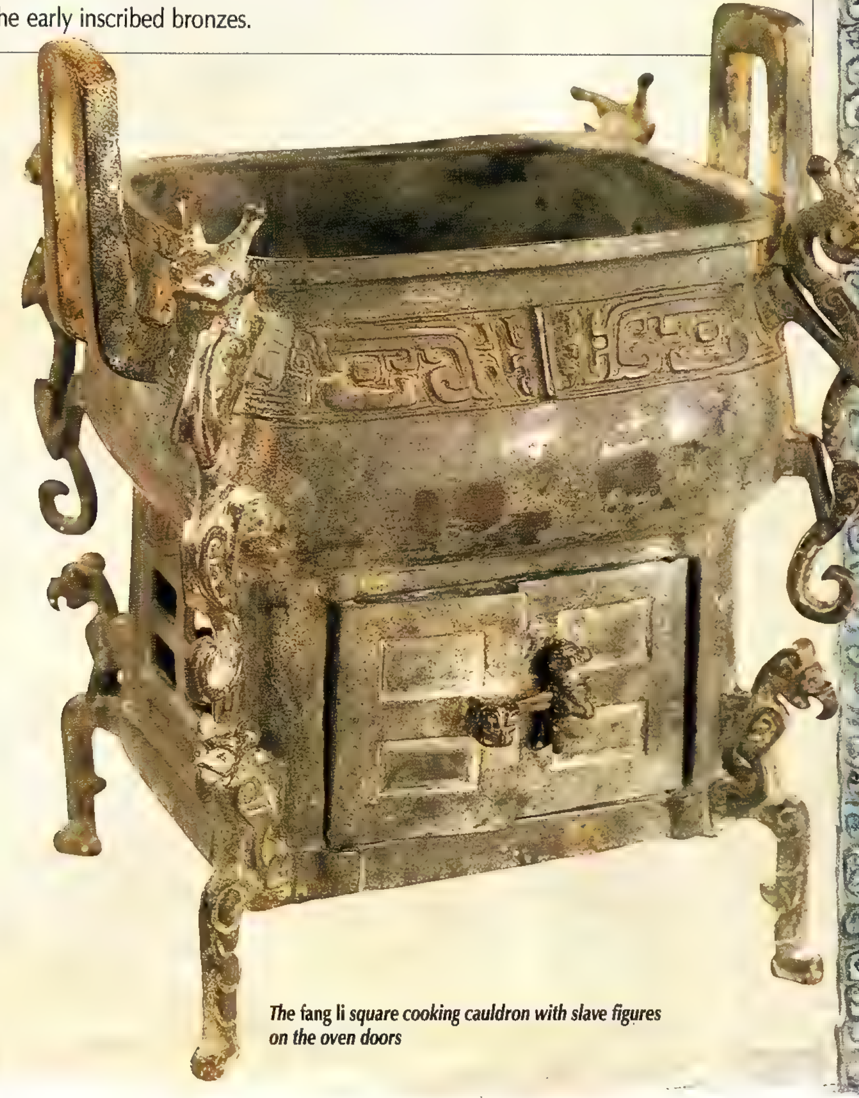
The *mao gong ding* dating from the later Western Zhou was also unearthed in the early nineteenth century in Licun Village in Qishan. The inscription on it says that King Xuanwang of Zhou honored and awarded his minister Mao gong. The inscription also contains information showing the instability of the Western Zhou at the time. This is the largest of the early inscribed bronzes.

Da Ke Ding

This is one of a set of bronzes produced during the Western Zhou. It was found during the Qing Dynasty in an 1890 dig in Renjia Village in Fufeng. The inscription records how the Zhou king awarded his minister with a large tract of land and many servants. This bronze can now be seen in the Shanghai Museum.

Da Feng Gui

From the early Western Zhou, this bronze was found in the early nineteenth century. The belly and square base of this food container are decorated with a dragon motif, while its four ears are shaped like the heads of beasts. The inscription record show, after toppling the Shang Dynasty, King Wuwang of Zhou held a sacrificial ceremony for his father, King Wenwang. This piece is also housed in the Chinese History Museum.



The fang li *square cooking cauldron with slave figures on the oven doors*

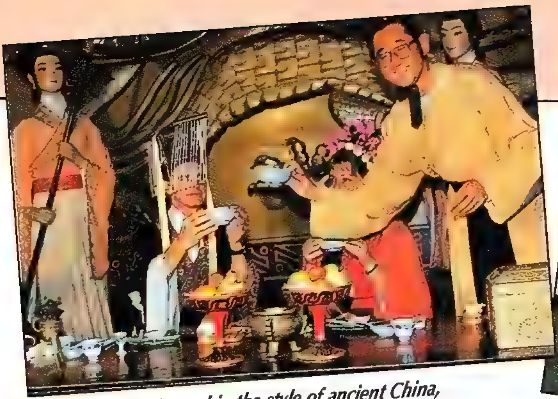
Major Replicas Produced by Zhouyuan Museum

Name	Dynasty	Category	Basic shape and size	Description
Zhe gong	Western Zhou	Drinking/ wine vessel/	Reclining sheep, 28 cm high, 38 cm long	The sheep is covered with an ogre-mask pattern, *kui*-dragon, elephant, cicada and other animals. With inscription.
Qiang pan	Western Zhou	Water container	Round, 16.2 cm tall, 47.3 cm in diameter (half-size reproduction also available)	With ears, round legs, bird pattern, and inscription describing the work of Western Zhou's first seven kings and the history of the Shi Qiang family.
Fang li **with slave figures**	Western Zhou	Cooking vessel	Square cauldron, 17.7 cm high, mouth 11.9 cm long and 9.2 cm wide	The cauldron is divided into a cooking utensil on the upper part and an oven at the bottom. The oven doors are decorated with two figures of slaves with their feet cut off, which was a form of punishment in ancient China.
Xiang zun	Western Zhou	Wine container	Elephant-shaped (not exact size)	With raised trunk, hollow belly, a reclining tiger decorating its trunk tip, a snake pattern on the forehead, and a small elephant standing on the lid, which is the back.
Dou	Western Zhou	Wine-measuring vessel	Ladle/dipper, 37.2 cm long	In the shape of the Big Dipper Constellation. The handle is decorated with patterns of bird, *kui*-dragon, ogre-mask and animal face.
Fuxin jue	Western Zhou	Wine vessel	Tripod wine goblet, 23 cm high (half-size reproduction 11.5 cm also available)	With handle and open spout with bird and palm leaf pattern.
Tiger handle *ding*	Western Zhou	Food vessel	Round tripod, 15 cm high	With upright handles on which are standing tigers.
Si kang **square** *ding*	Western Zhou	Food vessel	Square, 20 cm high	With four legs and dragon pattern.
Xing gui	Western Zhou	Wine container	Round, 35.5 cm high, 22.8 cm in diameter	With round belly, circular legs, square base and lid.
Three year *xing* **pot**	Western Zhou	Wine container	Round pot, 64.5 cm high, 19.7 cm in diameter	The largest known extant Zhou pot.
Cow *zun*	Western Zhou	Wine-measuring vessel	Standing cow	With lid on the back and a small cow standing on it, hollow belly, and a long, sharp, protruding tooth.
Shang zun	Shang	Wine container	Square tube shape, 17.7 cm tall, mouth 11.9 cm long and 9.2 cm wide	With relief carving of animals.
Shang you	Shang	Wine container	Like a basket with moveable handle, 39 cm tall	With relief carving.
Pig *zun*	Shang	Ritual vessel	Pig-shaped (not exact size of original)	With lid at back on which stands a bird, a sharp, protruding tooth at the mouth and scale pattern on the body.
Mirror with creature and grape pattern	Tang	Daily utensil	Round, 16.7 cm in diameter	With sea creature and grape pattern on the back. The front is glossy and reflective as a mirror.

All the above replicas are available for purchase at the Zhouyuan Museum.

A cow zun for measuring wine

Craftsmen are working on wax models of replicas after the plaster casts have been removed (by Chan Yat Nin).



These tourists, dressed in the style of ancient China, enjoy a traditional banquet arranged by the Bell Tower Hotel. The banquent is staged at the new Qin Palace near the Greater Wild Goose Pagoda (by Ma Ke).

Pretty local girls model traditional garb at a fashion show put on by the Merchants Hotel (by Ma Ke).

The Ancient Capital on the Rise Again

ARTICLE BY YANG LIMIN

1991 has seen a gradual rise in tourism industry in China, and Xi'an is no exception. In fact, the number of tourists visiting this ancient city was on the increase even prior to this year, and, to meet the influx of travellers, several new hotels have been built.

When tourism saw a drop on a nationwide basis, Xi'an, although one of the favourite of China's tourist destination, was one of the hardest hit. Now, however, because its attractions are so spectacular, it is believed that Xi'an is going to regain its status as one of China's premier tourist destinations. Travel to Xi'an will be made even more appealing with the new airport scheduled to open later this year.

In 1988, there were around 4,420 hotel rooms in Xi'an that met international standards; only a year later, that figure had jumped to over 6,000, and it is estimated that by the end of this year around 7,000 rooms will be available.

At present, there are around fourteen joint-venture hotels which are managed by well-known and highly respected hotel management groups such as Holiday Inn, Hyatt, New World at the Grand New World Hotel, the Swedish group SARA AB at the Golden Flower, Sheraton and Swiss-belhotel at the Jianguo Hotel. Individually and collectively, these hotels offer a variety of excellent food and entertainment venues. Some also offer bold architechtural and design features. Among these is the **Golden Flower Hotel,** opened in 1985. It boast a room size average of forty-two square metres, one of the largest in all of China.

Architecturally, one of Xi'an's most interesting hotels is the **Hyatt Regency Xi'an.** Situated in the heart of the city, it is modelled after the imposing architecture of the Qin Dynasty. Then there is the **Xi'an Garden Hotel,** a joint Sino-Japanese project in the scenic area of Qujiang, built in the Tang Dynasty style, complete with classical gardens. Also featuring a garden setting is the **Tang Cheng Hotel.**

The villas of the **Shaanxi Guesthouse** offer an environment quite different from that of most hotels as the hotel's guests are housed in separate villas which offer both luxury and privacy. The Shaanxi Guesthouse used to be open only to extremely important visitors to Xi'an such as heads of state, but it now houses everyday travellers.

Food is an important part of any hotel stays, and the hotels of Xi'an provide some of the best. For example, the **Xi'an Garden Hotel** offers traditional French cuisine in its Tang Theatre Restaurant at a sumptuous meal served before the nightly performance of the "Tang Musical". One of the featured dishes is the rare Heilongjiang caviar which is prepared in a creative and orginal way.

Sichuan food seems to be one of the favourite cuisines served in the hotels in Xi'an, including the **Golden Flower, Xi'an Garden, Hyatt Regency** and the smaller **Yulan.** Another regional cuisine is Cantonese offered by the Four Seasons restaurant at the **Jianguo Hotel** and by the **New World Hotel Xi'an**. In addition, the **Golden Flower** will soon open a restaurant serving the food of southern China.

International cuisines are also available at the international hotels, and the **Jianguo** claims to serve Xi'an's finest continental food in their Justine's restaurant. One last note on food in Xi'an: a variety of local snacks such as delicious noodles, can be sampled in the **Tang Cheng Hotel** and in Food Street in the **Grand New World.**

Hyatt Regency is known for bringing the outdoors inside with its lavish use of water and natural foliage. In addition, the Hyatt Regency Xi'an offers a special feature: an atrium with lounge, loosely modelled on the Bell Tower, a construction typical of Shaanxi Province. The lounge serves drinks and light snacks for the late evening crowd. Drinks are also served in a quite different environment in the hotel's Victorian pub, with its nineteenth century English pub decor. Yet another lounge can soon be found at the **Orient Hotel,** scheduled to open in the second half of the year. This new hotel will house the city's first revolving rooftop lounge.

For more entertainment and cultural activities, travellers need look no further than the theater at the **Grand New World.** The 1,000-seat theatre provides a venue for many theatrical and musical performances during the year. Additionally, the entire theatre can be booked for a specific use such as a seminar.

Besides the Tang Musical, the **Xi'an Garden Hotel** is also the site for the Xi'an Tang Arts Museum, exhibiting arts and artifacts of Chang'an, as Xi'an was known during the Tang era. On display are calligraphy and furniture from the period as well as paintings and tomb murals.

Performances, including a fashion show of folk costumes of Shaanxi Province, can be found nightly at the **Merchants Hotel** located in the busiest section of Xi'an.

Also of note is the **Xi'an Hotel,** one of the city's oldest. It is situated next to the Lesser Wild Goose Pagoda in an idyllic environment. The hotel has long been noted for the excellence of its service.

One unusual hotel can be found outside the city in the southern suburbs, about nine kilometres from Xi'an. The **XiBei Hotel** offers its guests the benefits of natural hot spring. The water flows from the ground at a temperature of 56° at a volume of about eighty tonnes per hour. The source of the water is the northern foot of beautiful Mount Taibai, and it is the same source that provided the hot spring water used by people of the Tang Dynasty to cure illness.

The waters are still believed to be helpful in curing skin diseases, rheumatism, broken bones and jangled nerves. The hotel is ideal as a resort area with its twenty-four hour supply of hot spring water and its serene surroundings.

For over a thousand years, Xi'an has been famous for its hospitality. Today's hotels and guesthouses help insure the continuation fo this tradition.

Xi'an Hotel Directory

Bell Tower Hotel

鐘樓飯店
South West Corner of Bell Tower, Xi'an 710001
Tel: 29200-09 Telex: 70124 XABTH CN
Fax: 718970, 718767
GM: Robert Wild
321 rooms and suites Rates: single around US$40-60, double US$45-65, suite US$110-320
Distances from: airport 5 km, railway station 5 km

College Hotel

書院賓館
East Shuyuan Rd, Lin Tong, Xi'an 710600
Tel: 3831

Concord Hotel Xian

西安協和大酒店

28, East Feng Hao Rd, Xi'an 710077
Tel: 742814 Telex: 70024 CONHL CN
Fax: 741939
Hong Kong office: Concord Hotel Holding Ltd. 19/F, East Point Centre, 555 Hennessy Rd, Causeway Bay, Hong Kong
Tel: 8935417
GM: Liu Yanhe
Opened 1986
169 rooms and suites Rates: standard US$18 (Apr-Nov 91), US$14 (Dec-Mar 91)
Distances from (by car): airport 5 min, railway station 20 min, downtown 15 min Taxi fare to airport: 10 yuan
Facilities: Chinese and western restaurants, coffee shop, lobby bar, IDD, laundry and valet service, babysitting, doctor, massage, airport transfer service, money exchange, mailing service, CAAC reservation

Dynasty Hotel

秦都酒店
55 Huanchengxi Rd North, Xi'an 710082
Tel: 712718 Telex: 700233 DHX
Fax: 712728
GM: Paul Wang
200 rooms

Golden Flower Hotel

金花飯店
8 Chang Le Rd West, Xi'an

Tel: 332981 Telex: 70145 GFH CN Fax: 335477
(Hong Kong office: SARA Hotels 10C Wah Ying Cheong Bldg, 288 Des Voeux Rd C, Hong Kong
Tel: 5438256 Telex: 80127 SARAH HX
Fax: 5420269
GM: Udo H. Döring
Open 1985 (phase I), 1989 (phase II)
498 rooms and suites
Rates: single US$90, double US$110, deluxe junior suite US$175, deluxe suite US$250, presidential suite US$800
Distances from (by car): airport 20 min, railway station 10 min Car fare to and from airport: hotel mini bus US$3, taxi US$40 Taxi fare to and from railway station: US$2 +
Located in the residential district of Xi'an
Business facilities and services: Business centre with meeting room facilities, telex, telefax, photocopying and secretarial services, arranging transportation; function rooms for up to 300 for banquets and meetings
Other facilities: Chinese and Western restaurants, lounge bars, discotheque, conference room, Executive Lounge (on Executive Floor), health club with sauna gym and heated indoor swimming pool, shops, excursion and sightseeing programmes, airport transfer service, beauty and hairdressing salon, car park

Grand New World Hotel

古都新世界大酒店

48 Lian Hu Lu, Xi'an 710002
Tel: 716868 Telex: 700215 NWDHA CN
Fax: 719754
GM: Raymond Yip
Opened 18 February 1989
Managed by New World Hotels International
501 rooms and suites
Rates:

One season	Off season
(April-November)	(December-March)
standard US$100	US$80
superior US$120	US$100
Executive suite US$180	US$150
deluxe suite US$330	US$300

Presidential suite (on request only)
Distance from: airport 4 km, railway station 4 km
Taxi fare: FEC 20 yuan to/from either terminal
Located in city centre
Facilities: Business centre with telex, fax, photocopy, Chinese/English typewriting and secretarial services, 3 Chinese and Western restaurants, conference and banquet facilities, health club, tennis court, swimming pool, karaoke, and a 1, 200-seat theatre

Hawaii Hotel

夏威夷酒店
54 Youyidong Rd, Xi'an 710054
Tel: 711288 Telex: 70198 XAHWH CN
Fax: 711128

Holiday Inn Xian

西安神州假日酒店
No. 8, South Section, Huan Cheng East Rd, Xi'an 710048
Tel: 333888 Telex: 70043 COLT CN
Fax: 335962
GM: Udo Hahn
Opened early 1989
353 rooms and suites Rates: standard US$70/75, King US$80/85, suite US$130, Presidental suite US$200
Located at the southeastern corner of the city, with a view of the ancient city wall and just 15 min walk from Bell Tower, one of Xi'an's major ancient architecture
Distances from: airport 15 min, railway station 10 km
Facilities: Business centre with telex, fax, typing, secretarial, photocopying and IDD services' conference room for up to 200 and function rooms, Chinese and Western restaurants, bar, indoor, swimming pool (under construction), shopping arcade, billiard room, fitness centre, Holidex Worldwide reservations

Hyatt Regency Xian

西安凱悅(阿房宮)飯店
Dongda Jie, Xi'an 710001
Tel: 712020 Telex: 70048 AFPH CN
Fax: 716799
(Hong Kong sales office: 67 Nathan Rd, Kowloon, Hong Kong
Tel: 7220808 Telex: HX 50404
Fax: 7396769, 7398699)
GM: Chee T. Ng
Opened July 1990
Managed by Hyatt International
404 rooms and suites
Rates: superior US$90, deluxe US$100, Regency Club US$130, Junior suite US$180, Diplomatic suite US$280, Executive suite US$330/480, Presidential suite US$800
Special rates: effective April 1991 30% discount off the published rates until November 1991
Located on the corner of Dong Da St and Heping Rd within Xi'an's ancient city wall
Distances from: airport 15 km/30 min by car, railway station 2 km/5 min by car
Facilities: A three-floor Regency Club for business travellers; Business centre with secretarial facilities, fax, computers, telex, photocopying, translation, interpretation, information on local commerce, industry, banking and finance; Conference and banquet facilities with ballroom for up to 320 people, five function rooms and one VIP lounge; atrium lounge, cafe, Chinese restaurant, entertainment centre, fully-equipped fitness centre, babysitter, beauty and hair salon, laundry, shopping arcade

Jianguo Hotel Xian

建國飯店

Photo by Wang Miao

20 Jin Hua Nan Rd, Xi'an
Tel: 338888 Telex: 700209 XAJGH CN
Fax: 335145
GM: Chris Lui
Opened 12 March 1989
Managed by Swiss-Belhotel
820 rooms and suites
Rates: single and double at US$42-52, suites at US$55-200
Located outside the city's ancient wall, 12 km/25 min from airport, 7 km/10 min from railway station, and close to the Xingqing Park, the Banpo Museum, Greater Wild Goose Pagoda and the Xi'an Zoo
Taxi fare to/from airport: US$2
Facilities: Business centre with secretarial and translation services, conference rooms (for 65 up to 340 people), banqueting facilities, apartments, Chinese and Western restaurants, coffee shop, bar, shops, hairdressing, fitness room, indoor swimming pool, massage, sauna, jacuzzi, travel agency

Jiefang Hotel

解放飯店
Front Railway Station, Jiefang Rd, Xi'an 710005
Tel: 28946, 27557 Telex: 70044

New World Hotel Xian
新世界酒店
No. 5 Nan Da Jie, Xi'an
Tel: 718977, 719988 Telex: 70042 NWH CN
Fax: 716688
GM: Roy Wu
Opened 22 June 1988
138 rooms and suites
Rates: Hotel : standard US$30, superior US$35,
Tower : standard US$25/35, superior US$42, suite US$67/93
Located in the heart of city, near the Bell Tower
Distances from: airport 5 km, railway station 3 km
Taxi fare to/from: airport FEC 30 yuan, railway station FEC 20 yuan
Facilities: Business centre, Western and Chinese restaurants with Cantonese and hot pot cuisine, disco and karaoke, shopping arcade, massage room

Merchants Hotel
華商酒店
No. 131 Heping Rd, Xi'an 710001
Tel: 718988

Orient Hotel
東方大酒店
Xiao Zhai XiLu, Xi'an 710061
Tel: 711385, 752211 Telex: 700228 XAOH CN
Fax: 711590
GM: Ren Zeng Hai
To be opened in later 1991
There will be 330 room and suites
Located in the southern part of city, 8 km from airport and 7 km from railway station
Facilities: There will be business centre, conference room, 9 restaurants and the city's first rooftop revolving lounge, multi-function hall, tennis court, health and recreation centre, chess and card room, sauna, beauty parlour, shopping arcade

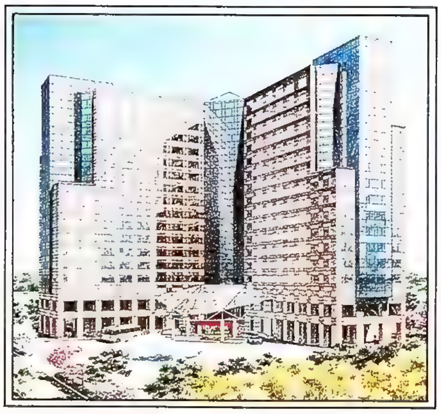
Qomolangma Hotel
珠穆朗瑪賓館
No. 55 East Youyi Rd, Xi'an 710054
Tel: 711980, 711986 Telex: 70173
Fax: 711017

Renmin (People's) Hotel
人民大廈
No. 319 Dongxin St, Xi'an 710004
Tel: 715111 Telex: 70176 RMHTA CN
Fax: 718152
GM: Xue Hanjun
566 rooms and suites Rates: double around FEC 58-180 yuan, suite FEC 135-325 yuan, deluxe 650-1350, presidential 1,860
Distances from: airport 8.5 km, railway station 2.5 km

Scarlet Bird Hotel
朱雀飯店
Xiao Zhai XiLu, Xi'an 710061
Tel: 53311 Telex: 70186 TSBHL CN
Fax: 711590
GM: Ren Zeng Hai
Opened April 1985
112 rooms Rate: US$30
Located in the southern part of city, 8 km from airport and 7 km from railway station
Facilities: Restaurant, bar, disco, teahouse, shops, silk exhibition hall, beauty parlour, massage, foreign exchange, IDD

Shaanxi Guest House
陝西賓館
Zhang Ba Gou, Xi'an 710061
Tel: 713831 Telex: 70181 SXHTA CN
Fax: 713834
GM: Lu Yan
450 rooms Rates: standard twin US$50 (off peak season US$40), suite US$105 (off peak $70) Special 50$ discount rates valid after June 1991
The hotel is a complex of villas and garden located 10 km southwest of city centre and occupies an area of 260,000 sq m that includes a 45,000 sq m man-made lake
Facilities: Chinese and Western restaurants, banquet hall, multi-function hall, swimming pool, gym, sauna, billiard, rowing boats, bar, coffee, disco, shops, beauty parlour, clinic, laundry, telex, fax, IDD, foreign exchange, car rental

Sheraton Xian Hotel
西安喜來登大酒店



12 Feng Gao Rd, West Suburbs, Xi'an 710077
Tel: 741888 Telex: 70032
Fax: 742984
GM: Henry Lee
Soft opened 31 March 1991, Grand Opening in August 1991
480 rooms and suites Rates: standard US$90, superior US$105, suite US$150
Package rates: US$70 (Apr-Aug 1991), US$80 (Sep-Nov 1991), include superior room accommodation, daily American breakfast, round trip airport transfer, arrival amenity, late check out at 4pm, complementary use of swimming pool and health club, Sheraton Club International bonus of 500 points per stay
Located outside West Gate, 7-10 min from city centre, 5 min from airport
Facilities: Business centre, Chinese and Western restaurants, disco, Grand ballroom, meeting room, cafe, lobby lounge, pool bar, limousine service, 60-seater coach rental; Opening in June: health club, swimming pool, mini market and gift shop

Sportsmen's Lodge
體育賓館
Shaanxi Sport Centre, Chang'an Rd, Xi'an 710068
Tel: 711341

Tang Cheng Hotel
唐城賓館
No. 3 South Lingyuan Rd, Xi'an 710061
Tel: 711164, 55920, 54171 Telex: 70013
TCH CN Fax: 711041
GM: Li Qikui
406 rooms and suites Rates: standard US$39/53, suite US$92/128-170/383
Distances from: city centre 7 km, airport 10 km, railway station 7 km

Wan Nian Hotel
萬年飯店
No. 11 Changle Zhong Rd, Xi'an 710032
Tel: 331932, 332523 Telex: 70033 XWNH CN
Fax: 335460
GM: Philip K.S. Chu
166 rooms and suites Rates: standard FEC 150 yuan, superior FEC 180 yuan, suite FEC 300 yuan
Distances from: city centre 6 km, airport 12 km, railway station 5 km

Xi'an Garden Hotel — Tang Hua
唐華賓館
4, Dong Yan Yin Lu, Da Yan Ta, Xi'an
Tel: 711111 Telex: 70027 GAHTL CN
Fax: 711998
GM: Iwamura Shuichi
Opened 27 April 1988
(Hong Kong office: c/o JTB Admiralty Office, Rm 1709, One Pacific Place, 88 Queensway, Hong Kong
Tel: 5210055 Fax: 8401006

New York office: 11 Laurel Place, Valley Stream, N.Y. 11580, U.S.A.
Tel: 516-285-7278 Fax: 516-285-6443)
301 rooms and suites Rates: single US$105, twin US$125, triple US$130, suite US$250, deluxe twin US$150
Located near the Greater Wild Goose Pagoda
Facilities: Chinese, Western and Japanese restaurants, tea lounge, bar, disco, fast-food shop, banquet and conference rooms, business services with copying, telex, fax, interpretaiton sauna, clinic, beauty salon, shopping arcade, Tang Theater Restaurant (show 7:30pm-8:30pm, prices: dinner and show US$21, drink and show US$8), Xi'an Tang Arts Museum (opens daily 9am-6pm, special evening viewings 7-9pm can be arranged, entrance fee: 3 yuan, group rate 0.75 yuan)

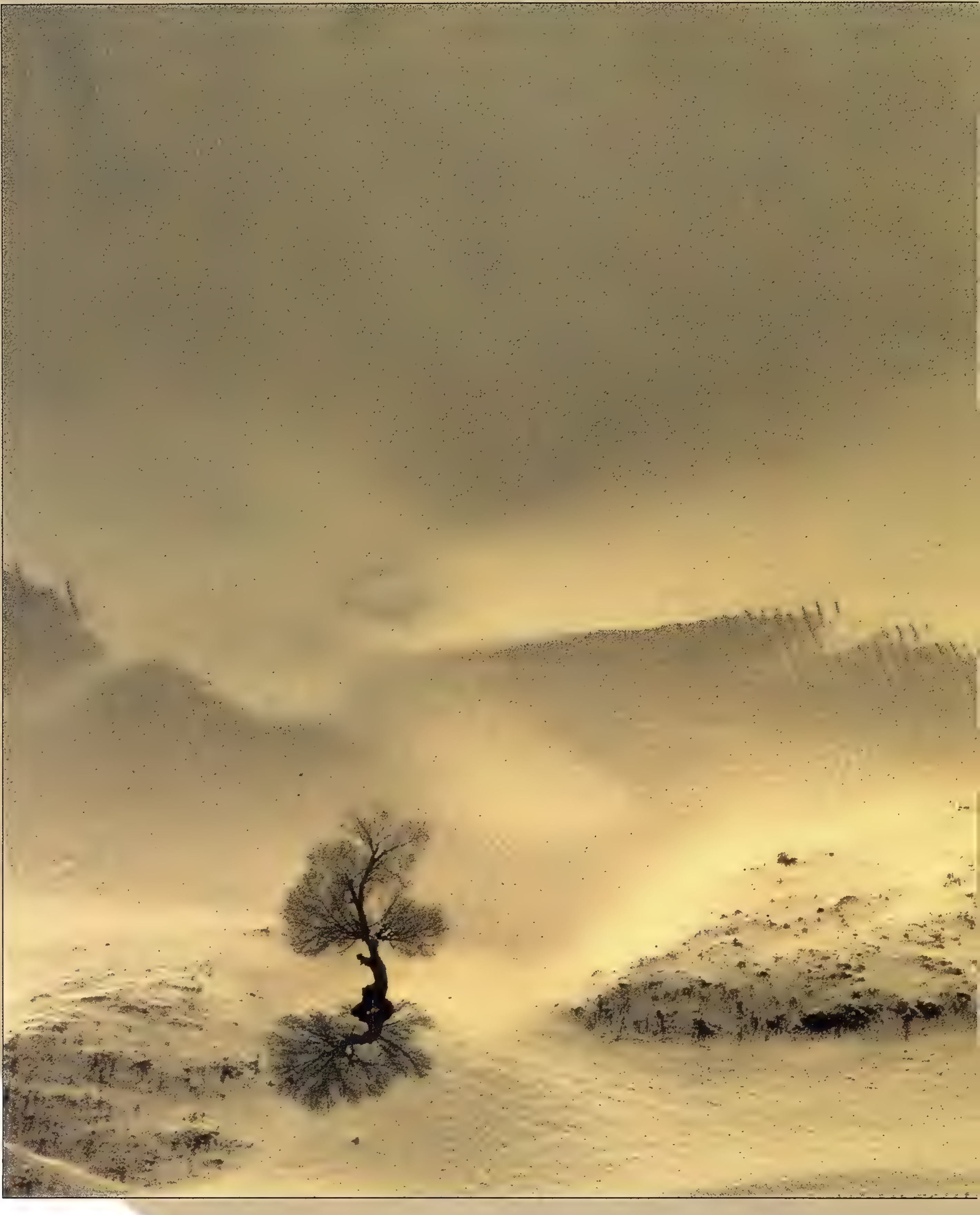
Xi'an Hotel
西安賓館
No. 26, North Section, Chang'an Rd, Xi'an 710061
Tel: 711351 Telex: 70135 XAHTL CN
Fax: 711796
GM: Pei Changju

XiBei Hotel
西北飯店
Youyi West St, Chang'an, Southern Suburbs, Xi'an
Tel: 711331, 711250
350 rooms
Located in Weiqu in southern suburbs, 9.5 km from the Bell Tower in the city centre
Facilities: Supply of hot spring water, Chinese and Western restaurants, banquet hall and conference rooms, bar, disco, shopping arcade, beauty parlour, clinic, car rental, laundry

Xi Ying Hotel
西影大酒店
70 Xi Ying Rd, Xi'an
Tel: 558111 Telex: 700213
Fax: 711585

Yulan Hotel
榆蘭酒店
40 Changle Rd, West, Xi'an
Tel: 721414, 721519 Telex: 70016 YLH CN
Fax: 721639
GM: Lairung Jee
Opened September 1986
72 rooms Rate: US$14
Distances from: airport 8 km (single trip taxi about Rmb 30 yuan), railway station 2 km
Facilites: Chinese and Western restaurants, karaoke, telex, cable, fax, bank and postal services, air and train ticket booking, guide tour

Lone Tree in the De



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Photographer:
LAI YING KEUNG

In the harsh terrain of the Hexi Corridor in Gansu Province of western China, this lone tree stands in stubborn resistance to the elements.

More than two thousand years ago, when warfare broke out between the northern nomadic tribes who lived here and the Han emperors, people from the Central Plains started to carve out a living in the region, which is now also home to the famous Dunhuang Grottoes. The endless winds swirling the yellow soil hide both the distant mountains and the sky to create a surreal and harsh landscape. This tree, twisted by the wind, is a lonely sentinal against the assaults of nature.

Labrang Monastery

There is probably no other place outside the Tibet Autonomous Region where Tibetan religious culture is pursued with more fervour and variety than in the monastery of Labrang in Gansu Province, a one-day ride south of Lanzhou. Built in 1709 by E'angzongzhe, the first generation living Buddha, the monastery is one of the six most important places of worship for the Gelugpa, the Yellow Hat Sect of Tibetan Buddhism.

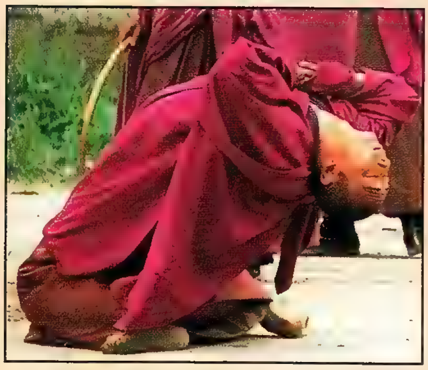
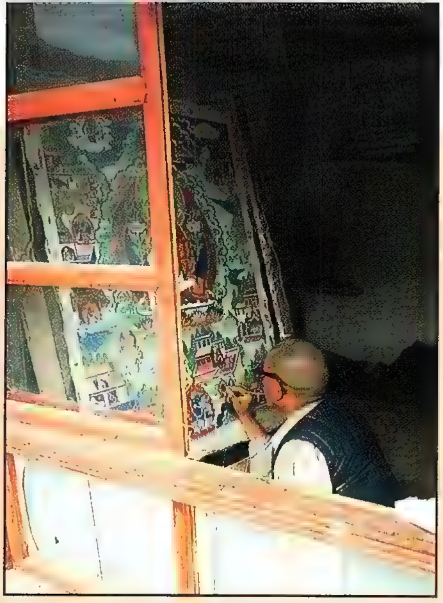
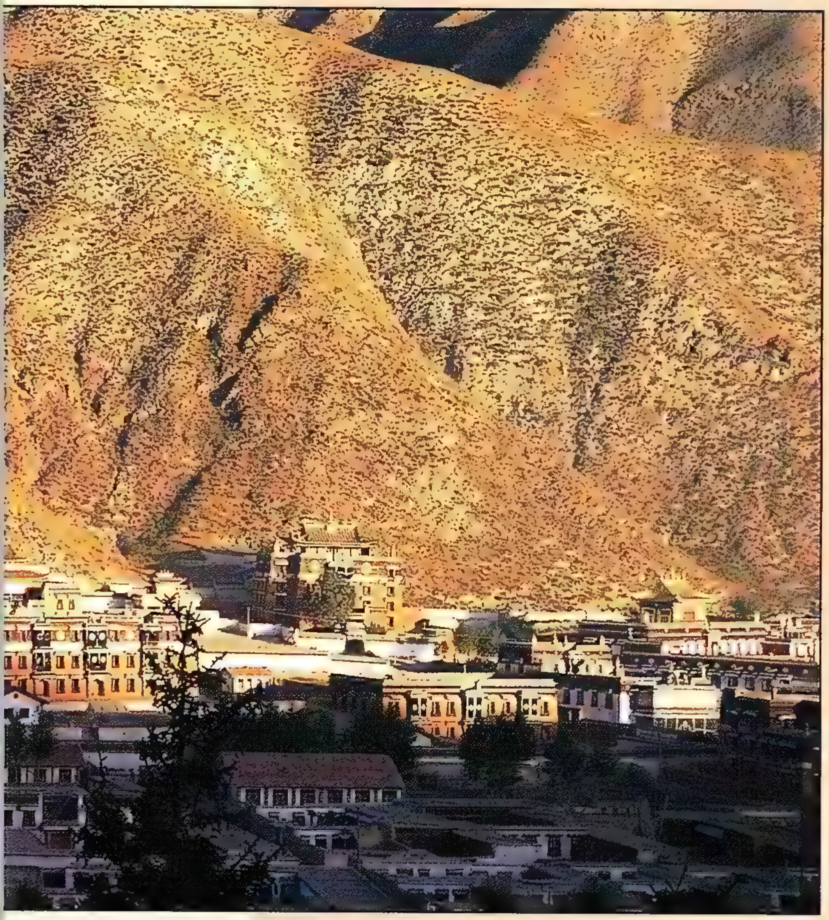
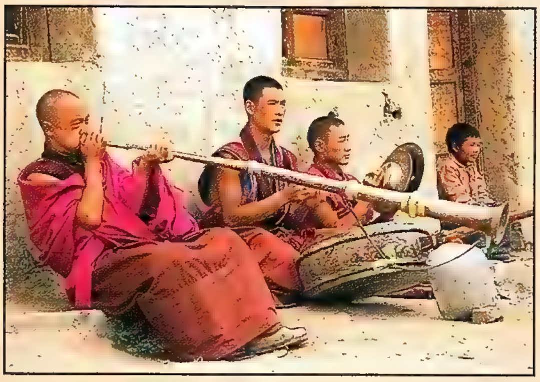
You can easily spend a few days exploring the numerous temples and monks' quarters that, at present, accommodate about 800 monks. Although this is considerably less than the 3,000 who used to live in the monastery, there is, nevertheless, an abundance of religious activity.

The art of *thangka* painting requires deep concentration and a steady hand. The subjects depicted on the scrolls are many, from Tibetan theology and astrology to saints and deities. Under the guidance of experienced lamas, young apprentice painters study until they have mastered the art and become teachers themselves.

Wandering around the monastery, through narrow streets filled with sleeping dogs and mysterious, dimly lit temples, the curious visitor can hardly miss one of the monks' important daily activities. From behind a walled compound are various groups of monks. In each group, one monk sits in knee-high grass and patiently listens to the streams of questions fired at him by his colleagues. Whenever an inquisitor wants to stress his point, he claps his hands so as to focus attention on the importance of the issue. Practice in debating is an everyday occurrence for the monks at Labrang Monastery.

No doubt the matters discussed have a serious character, but many of the monks are playful and often push each other over

At the complex of the Labrang Monastery (right), one can observe various activities of the monks such as (clockwise from below) debating; meditating; martial arts practice; thangka *painting and practising music.*

in the grass. It is only when the old lama walks by and inspects his pupils' progress that seriousness prevails.

Music plays an important role in Tibetan religious services. Often, prayers are chanted to the accompaniment of rythmic instruments. The services at Labrang Monastery are no exception, and while exploring the temple complex, the mysterious sound of music is never far away.

Some of the monks engage in yet another activity, although unlike their other occupations, the chances of a visitor seeing the monks' martial arts training are slim. I have visited Labrang several times, but only once was I lucky enough to witness a spectacular performance by a young monk who, following the instructions of some senior lamas, showed an amazing flexibility in his body movements. He jumped forward, then backward and then high into the air, his purple robe waving around him. He never seemd to grow tired nor injure his muscles.

An older monk told me that, by bending his body, the young monk moved his energy centre, abolishing all possible blocks in his body. This enabled the vital energy to flow freely and undisturbed, and such a buildup of power could make the monk a formidable opponent in any fight. In addition, an unrestricted stream of energy also stimulates all the vital organs, preventing disease from settling in.

When the training was over, I walked back to my hotel carrying with me a bag full of new impressions of a culture so different from our consumer oriented lifestyle, and yet possessing a richness that could benefit us all.

That evening, I tried to do some exercises, only to overstretch myself and hurt my muscles.

Hans Kemp

Scenic Spots and Historical Sites in Shaanxi

Photo by Cao Shuguang

Photo by Qiu Xiaoming

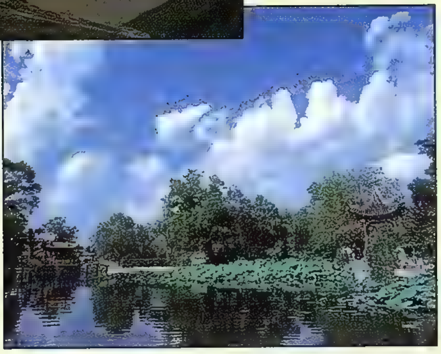


Photo by Qiu Xiaoming

Top to bottom:
A silver filigree case for drying tea leaves, part of an elaborate Tang tea-making set found at the Famen Monastery; the Qinling Range at Jiangjiatan, Baoji County; and Lake Donghu at Fengxiang

The Guanzhong Plain, standing between 325 and 800 metres above sea level, occupies a narrow strip of land covering about 34,000 square kilometres. The basin is fed by the Weihe River and its tributaries. Of special note is the Jinghe River which comes from Ningxia and northern Shaanxi where the land is barren and the yellow earth, soft. And so the Jinghe carries with it a great deal of soil as it runs through the Guanzhong Plain. In fact, every cubic metre of water contains 171 kilogrammes of soil. Because the Weihe River runs through an area abundant in precipitation and green-covered earth, its water contains only a fourth as much soil as does the Jinghe. Consequently, it is easy to see which river is which when the two finally meet.

The plain is rich in tourist attractions that will appeal to travellers who are interested in history, culture, architecture, Buddhism and, of course, great scenery. Places to see include such mountains as the Taibai, Huashan, Lishan, Cuihua and South Wutai; historical sites such as the home of the Lantian Man, Banpo Village, emperors' tombs, ancient architectural wonders such as the Greater and Lesser Wild Goose Pagodas, noted Buddhist shrines, important stone carvings such as the Stele Forest at Xi'an and Chongyang Palace and even an extant imperial garden. The following paragraphs describe some of the places and offer suggestions on how to get there from Hong Kong.

Xianyang

The Xianyang Museum displays mostly cultural relics of the Qin (221-207 B.C.) and Han (206 B.C.-A.D. 220) Dynasties. The displays include the restoration picture and a model of the Xianyang Palace of the Qin Dynasty made from designs based on materials unearthed in recent years. Also in Xianyang, over three thousand coloured terra-cotta warriors and horses dating back to the Han Dynasty have been discovered at Tomb No. 4 at Yangjiawan.

Lantian

The Ape-Man Museum: The Lantian Man was an ape-man who lived over 1,100,000 years ago, much earlier than the Peking Man. At Gongwangling, where ape-man skull fossils have been found, a museum has been built to exhibit models of ape-man skulls, stone implements and fossils of animals and plants of the Lantian Man period.

Meixian

The Tangyu Hot Springs are found at the foot of Mount Taibai, which rises 3,763 metres above sea level. A forest park is under construction here. Rooms at the Taibai Tower Hostel down the mountain are furnished with hot spring baths at a rate of 20 to 26 yuan per day. A hot spring swimming pool is also open to the public. June to August is the best time to climb the mountain which is inaccessible most times of the year due to heavy snowfalls. The road leading up the mountain is thirty-one kilometres long, and you can reach the tourist spots along the way by taking the bus. However, from where the bus route ends there is a six to eight hours' walk to the summit, which will open to tourists during 1991.

Fufeng

Another major find of great historical significance, after the discovery of the Qin Dynasty terra-cotta warriors, was made in the spring of 1981 during repairs to the Famen Temple in Chongzheng, about one hundred kilometres from Xi'an. An underground hall was found beneath the stupa. It contained a huge quantity of Buddhist relics including four finger bones from Sakyamuni, the founder of Buddhism. One of the four finger bones was actually his, while the other three are "shadow bones", ancient bone imitations which are also very valuable. In the wake of this unusual discovery, the Famen Temple Museum, in Tang Dynasty architectural style, was built to display the unearthed objects. Besides the bones, the exhibits also include celadons, glassware of the third and fourth centuries, complete sets of Tang era utensils for making, storing and drinking tea and Buddhist ceremonial objects. The underground hall at the Famen Temple, which once housed the valuable objects, has now been given the grand name of "Underground Palace" However, I thought the three yuan admission fee too high, considering that only a few small Buddha statues and replicas of Sakyamuni's finger bones are on display. The Exhibition Hall of Original Rare Relics of the Zhou Dynasty in the town shows many Western Zhou (c. 11th century-771 B.C.) bronzes ranging from complete sets of wine vessels, dinner sets and water containers to musical instruments. They were cast in detailed patterns and boast of excellent workmanship. There is no sign of corrosion even though they had been buried under the earth for over three thousand years.

Baoji

The former Jintai Taoist Temple inside the city proper has been turned into a museum. It embraces eight halls which serve as show rooms for folk arts and handicrafts from Shaanxi.

Lintong

Mount Lishan in Lintong, thirty kilometres to the east of Xi'an, is a branch of the Qinling Mountains. Stretching for ten kilometres from east to west, the mountain is crowned by the Renzong Temple, 1,302 metres above sea level. Mount Lishan is circled with sheer cliffs and V-shaped gullies, presenting the visitor with a unique view. Nevertheless, what has made the Lishan, and for that matter Xi'an, well-known since ancient times are the hot springs. Lishan Baths were already in existence during the Qin Dynasty. Construction at the hot springs was carried to an unprecedented height during the reign of Tang Emperor Xuanzong when the magnificent Huaqing Palace was completed. Emperor Xuanzong visited the place thirty-six times during his forty-four-year reign from 712 to 756. Almost every year he came to the hot spring resort in October and did not return to Xi'an until the end of the year.

Today, at Huaqing Hot Springs, four spring wells provide water which is about 43°C and which contains a large variety of minerals. Water from the warmest spring is 63°C.

Getting There

The most direct way to reach Xi'an, capital of Shaanxi Province, from Hong Kong, is to take a chartered flight, but it is in service only on Thursdays and Sundays. Another disadvantage is the high cost of the ticket which is HK $1,750 plus airport tax. That cost can be reduced by half if you fly into Xi'an from Guangzhou. Normally a taxi ride from Xi'an Airport to Xi'an Railway Station inside the city costs 10 yuan, though greedy drivers may push that up to as much as 40 yuan, so first-timers must be extra-careful. Negotiate the fare before getting into the taxi.

Railways cut through the Qinling Mountains and the upper reaches of the Jialing River. Travellers can take the train from Xi'an to visit the southwestern Shaanxi city of Hanzhong, which can also be reached by air from Xi'an. The forty-minute flight from Xi'an to Hanzhong takes travellers across the eastern section of the Qinling Mountains. Looking down from the plane, you will see rolling hills without the slightest trace of human beings, and the plane appears to fly across the mountain summit, only narrowly missing it.

The tourist authorities in Shaanxi seem to have focused their efforts on developing tourist resources in and around Xi'an where tourists converge in large numbers and hotel rates are a bit too high. However, many scenic spots and historical sites scattered in other cities and counties, which possess great travel potential, have not received the due attention of the authorities. This is indeed a great pity.

Translated by Huang Youyi

(Continued from page 27)

The Final Home of Emperors

ment of her merits and errors. It is also the only imperial mausoleum untouched by grave robbers. It is believed that the passage leading to the vault is blocked by several thousand cubic metres of refined sand. While no robber could get in, neither can archaeologists, and, so far, specialists have not yet worked out a way to open it up without damaging the grave.

Stone Statues in Front of the Qiaoling Mausoleum

Qiaoling, the mausoleum of Emperor Ruizong, is situated in Fengshan Hill, fifteen kilometres northwest of Pucheng County and 110 kilometres from Xi'an.

Ruizong, the fourth son of Gaozong and Wu Zetian, twice ascended the throne. Right after the death of Gaozong, Wu Zetian took power in the name of their third son, Zhongzong, who became the emperor. The following year, she removed Zhongzong from power and set up Ruizong as the emperor. But, in the same year (684), Ruizong asked to resign due to fear of his mother. After the death of Wu Zetian, Zhongzong was restored to the throne only to be poisoned by his wife, Empress Wei. Ruizong's son led an army and attacked the imperial house, killing Empress Wei and her followers. He asked his father to be the emperor again, making possible Ruizong's second ascension to the throne, but the duration of the two terms put together was only two years. He made no remarkable contribution to the Tang Dynasty, but his mausoleum was, nevertheless, up to the standard of the Qianling Mausoleum. The statues and ornamental columns erected in front of the mausoleum were the most elaborate. Its craftsmanship makes it the best of all Tang mausoleums.

But why was it built so grandly? It was most likely due to Ruizong's offer of the throne to his son who felt grateful to him. In addition, Xuanzong, the son, was a great advocate of filial piety, and it was Xuanzong who built the mausoleum in 716 after Ruizong's death.

Tailing, a Simply-Built Mausoleum

Not far from the Qiaoling Mausoleum lies the Tailing Mausoleum of Emperor Xuanzong. During the early period of his reign, he was devoted to the development of the economy, but in his later years he lived a debauched life. The court was corrupt and he surrounded himself with those who sought power for themselves. As a result, the An Lushan-Shi Siming Revolt occurred in 755. Xuanzong fled to Sichuan and did not return to Chang'an until 758. He died four years later, setting in motion the decline of the Tang Dynasty.

Xuanzong chose the Jinsu Hill for his mausoleum. The hills and the surrounding landscape were magnificent, but his mausoleum was shabbily built. The stone statues on the mall leading to the tomb are roughly carved and are few in number. In the light of the setting sun, the tomb appears abandoned and wild, a true reflection of a declining empire.

Translated by Wang Mingjie

Frequent visits to China by foreign merchants resulted in street scenes marked by the presence of Turks, Huihe, Persians, Arabs and men from the Eastern Roman Empire. Many took up residence in Chang'an, and those who did fell into one of four categories: early settlers who had lived there since the Northern Wei (386-534) and Northern Zhou (557-581) Dynasties; those from countries in the Western Regions doing business in China; priests who came to spread their religion; and relatives of kings and leaders of other countries who served as imperial guards at the Tang Court. So numerous were they, that many of their descendants became top Chinese officials in the Tang Court or were prominent people in other aspects of Chang'an life.

Of course, not all foreigners were destined for greatness. Many of them were only small businessmen who came to China via the Silk Road and opened modest restaurants or engaged in the performing arts. Whatever their work, they added to the richness of life in the city.

Changxing Lane, for example, teemed with restaurants catering *shouzhuafan* (a rice and mutton speciality traditionally eaten with the right hand). Many of the waitresses were young, good-looking foreign girls who were described very often in Tang Dynasty poems.

The music, dance and fine arts which spread to China via the Silk Road gradually mingled with their Chinese counterparts, creating an essentially Chinese style. The flute, popular even today in Chinese towns and villages, came from abroad along with the *pipa* and *konghou*, plucked stringed instruments.

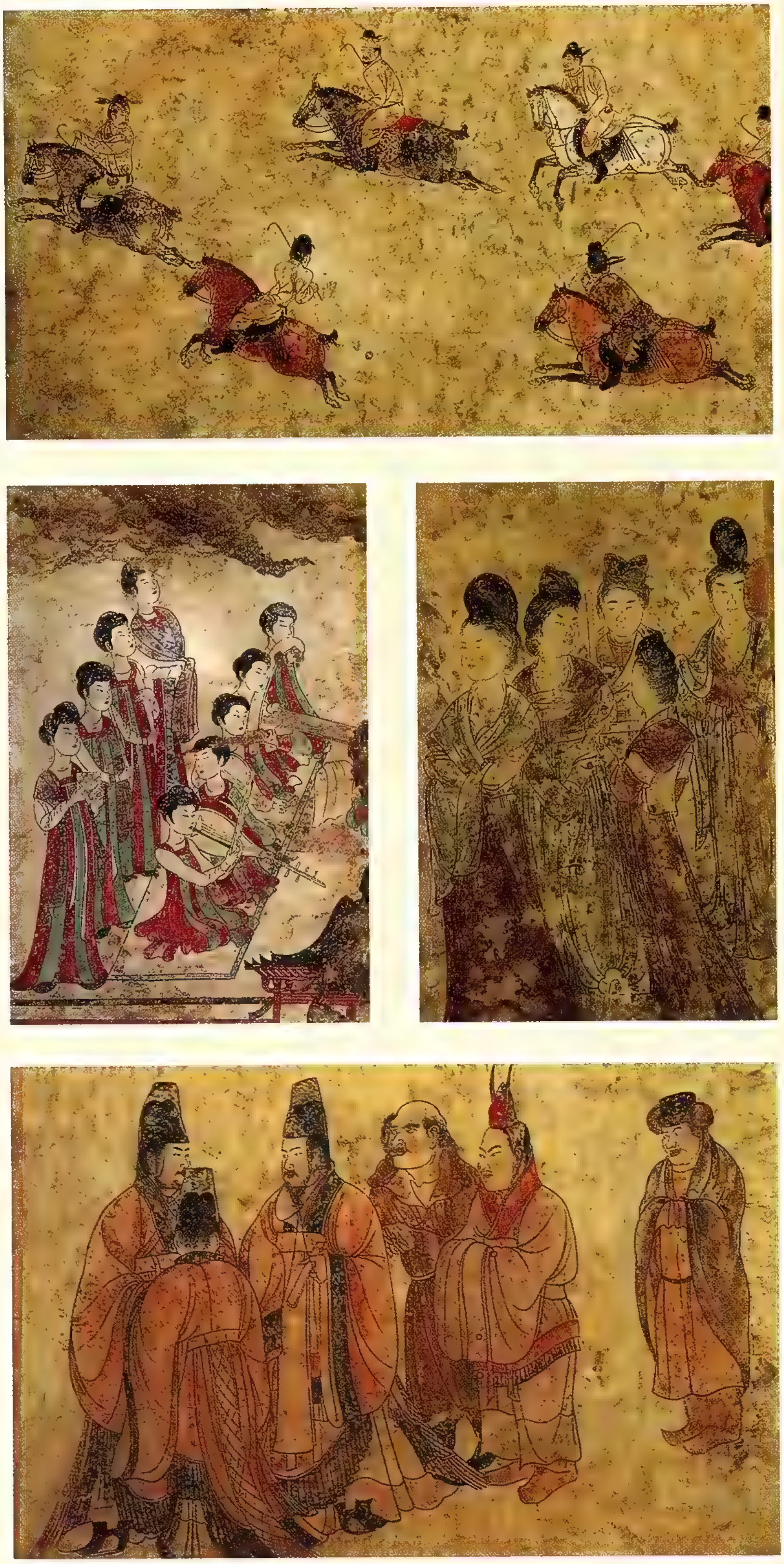
It was fashionable at that time for people to wear foreign dress, foreign hats and foreign shoes in Chang'an, and the Chinese preferred overcoats with turndown collars, cloaks and other outer garments to their native dress. Even the sky blue and deep blue eye creams used as cosmetics came from Persia. It is safe to say that during the Tang Dynasty, in particular, women's dress in Chang'an differed from that of former dynasties.

King Lingwang of the State of Chu in the early Spring and Autumn Period (770-476 B.C.), for instance, had a great liking for women with slender waists. Consequently many girls dieted in order to lose weight.

Girls would hardly eat anything, and they took a long deep breath before trying to put on their waistbands. Hardly able to walk on their feet, they supported themselves against the wall. Many ate so little that they died of self-imposed starvation.

Changes in dress can be seen from Buddhist statues. For example, the Wei and Jin

Some Aspects of Life in Chang'an



These murals from the tombs of Tang Prince Lixian and Princess Yongtai depict (clockwise from top) a polo game, imperial ladies-in-waiting, envoys being received at court and musicians playing at a banquet. (Photos by Yang Limin)

Dynasty statues show women in slim cut long garments, whereas those of the Tang Dynasty show clothing that tends to be of a fuller cut with beautifully flowing lines.

But what were the features of female dress in the Tang Dynasty? To look for an answer let us trace fashion to earlier times — the Zhou Dynasty, when it was the custom for women to wear thin silk cloth embroidered with pheasant designs over a silk skirt. Red skirts, in particular, were popular. Women in royal households and aristocratic families often enjoyed new designs. Princess Anle, daughter of Emperor Zhongzong, ordered her tailors to weave two skirts out of the feathers of one hundred birds. The skirts were one colour from the front and another when viewed from the side, and one colour under the sun and another in the shade. The shape of each bird was clearly visible. These strange skirts caught the women's fancy and became the fashion of the day. So many women imitated the princess that soon the beautiful feathers were no longer available.

A change in women's clothing came about during this period. In the reigns of Emperors Gaozu and Taizong, for instance, palace staff, to stay clean while horseback riding, donned a cloth cover which wrapped the entire body. After the ascension of Emperor Gaozong, people wore hats from which a drape fell that covered the wearer's face. However, by the time Emperor Xuanzong was on the throne, the style had changed again. Palace women now wore attactive dress and foreign style hats which revealed their faces to the public. And court ladies, who no longer covered their faces with cloth, now used heavy cosmetics. The wives of prominent officials and scholars put on male dress, with high boots, jacket and whip-hat; they were the very image of their husbands.

Their dresses, for the most part, had narrow sleeves and a red skirt, which was a favourite with many. But, out of the ordinary, Yang, the Honoured Concubine much loved by the emperor, used false hair on her temples as decoration and she wore a yellow skirt.

In daily life, Tang women wore silk shawls embroidered with a variety of designs. Their dresses had broad neckbands, revealing the upper part of their chest.

Excavated murals from the tomb of Princess Yongtai in Qianxian, Shaanxi, show high-coiled hair, long skirts, shawls and the bare breasts of ladies-in-waiting.

Chang'an residents seemed to have been fond of grape wine which was brought from Gaochang State by a Chinese expeditionary army that had conquered the state during the reign of Emperor Taizong.

Horses of fine breed from the Western Regions, too, were of great interest to the people of the Tang Dynasty. A beautifully carved bas-relief in the Zhaoling Mausoleum in Liquan, Shaanxi Province, shows six horses of Persian stock, characterised by their small heads, broad chest, long legs, narrow belly and big hooves. Such animals bore the emperor during his military expeditions across China. Four of the carved horses can be seen in the Shaanxi Provincial Museum.

The large, fiery lions standing in front of the Qianling Mausoleum must have been sculptured by Chinese craftsmen who had seen live lions sent from Persia to China as gifts. It is also likely that the lion dance originated from this time.

Polo was a favourite sport in Chang'an having spread from Persia, its home, via Central Asia. Many emperors of the Tang Dynasty were said to be fond of the game. Polo grounds were built inside and outside the palace, as well as in large prefectures. A mural depicting a polo game was discovered in the grave of Prince Lixian, who was buried alongside Emperor Gaozu. The mural attests to polos' popularity. **Translated by He Fei**

The Regional Dishes of Shaanxi Province

China has long been famous for the variety, taste and presentation of its food. The food of Shaanxi Province is no exception. It is, in fact, especially famous for the visual beauty of many of its dishes.

Shaanxi's cuisine has a long history, with some dishes dating back to China's earliest imperial dynasties. Over the centuries, the cooks of Shaanxi Province borrowed ideas and recipes, then added to them to create the unique Shaanxi cuisine.

The beginnings of many of Shaanxi's dishes lie in legend, and what follows are both recipes and stories from the distant past.

Puji's Roast Chicken

Roast chicken is common enough, not only in Shaanxi but around the world. There is a claim, however, that the best roast chicken is to be found in the town of Puji, Wugong County. The whole chicken is first coated with honey and deep fried until it is a dark, golden brown. The chicken is then simmered in a skillet over low heat until it becomes tender. Among the spices used in preparing this special dish are cloves, Chinese prickly ash and aniseed.

A chicken specialty of Chang'an is spiced and crispy chicken cooked in the shape of a gourd. The legend about this dish says that it was created during the Tang Dynasty (618-907) by the chefs of a corrupt and sadistic minister named Wei Zhi. The minister ordered a chicken that was both soft and crisp, and when the first chef's chicken arrived crispy but overdone, the minister had him put to death. The second chef, in trying to avoid the mistakes of his predecessor, created a chicken too soft to keep its original shape, and he, too, was killed. The third chef succeeded by tying up the chicken before cooking it so that it would keep its original gourd-like shape during the cooking processes. There are, actually, three processes used: boiling, steaming and deep frying, which together insure that the result is tender yet crispy.

The chicken is flavoured with ginger, spring onion, aniseed, cinnamon, Shaoxing wine, soy sauce, and gravy.

Boiled Double Crisp Pork

This pork dish also originated during the Tang Dynasty, and it, too, has a history. One of the names in Chinese for this dish is *Cuan Shuang Cheng* or Boiled Double Ministers. The name refers to two Tang Dynasty ministers whom the people hated and who were known for their cruelty. One day an apprentice in Chef Liu's restaurant was tortured to death for bringing the wrong dish to the table of one of these ministers. Grieving and burning with rage, Chef Liu made a delicious dish out of pig and duck and called it *Cuan Shuang Cheng*. Because of the chef's courageous act, the evil ministers were tried and sentenced to death.

The dish is a subtle mixture of pork tripe, duck gizzards, mushrooms, bamboo shoots, walnuts, Shaoxing wine, soy sauce and spices.

Furongjia

Furongjia is not merely a food, it is a work of art as well. It is made by first stuffing the opening of lotus roots with glutinous rice and steaming them for twenty minutes. When they are done, the lotus roots are cut into the shape of petals and arranged into flowers which are garnished with grapes, green plums and haw jelly. The Furongjia is served in the shape of a blooming lotus, a symbol of good fortune in China.

Some popular desserts feature shortbread baked in various shapes. Among the more delightful are those that resemble lotus flowers, fish, butterflies and chrysanthemums.

Tasty, colourful, and frequently historical well describe the unique foods of Shaanxi.

The Golden Age of Dance

The Tang Dynasty (618-907) is considered to have been the Golden Age of dance in China. By the time of the Tang emperors, not only dance but music and stagecraft were already highly developed. During the Sui Dynasty, which immediately preceeded the Tang, an immensely popular fete took place in Chang'an in 610 during the visit of emmisaries from Turkey. This celebration gathered some 18,000 performers for a one-time-only performance.

The Tang Dynasty, however, made a more lasting contribution to the arts with the establishment of a dance and music institute that brought together a galaxy of popular artists who were charged with training professional performers. The actors, dancers and singers who graduated from the institute were placed in one of three categories: those who performed at court functions, those who performed for the military and those who were attached to the families of the nobility.

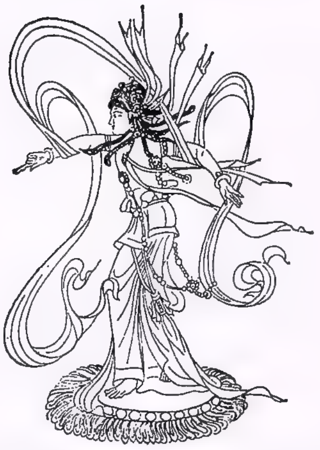
Central Asian music and dance became popular at the imperial court. Little by little, these arts became Chinese in form. A vast repertoire was developed, with the Han theatre tradition forming only a minor part of the whole. Under the Tang, repertoire fell into two sections: the *zuobu* (seated section) of high technical and artistic standards performed seated on the platform in the hall with only a few performers, and the *libu* (standing section) performed standing beneath the platform and requiring many performers.

In the Words of the Poets

It was at banquets that the dancers usually put on their performances: official banquets, private dinners at the homes of the nobles or at the many houses of pleasure in the capital. The Tang dancers were so admired for their skill and charm that a number of poets could not help but glorify them. And so the poet Du Fu described Madam Gongsun, a celebrated Tang dancer who danced the *Dance of the Sword:*

When the dancer performed, the sword
that she wore flashed like lightning;
Her fluid movements equalled the
flight of the dragon;
Her face was jade; her dress was black.

Another poet, Zhang Xiaobiao, wrote about the Zhezhi Dance, which originated in central Asia. "It captivated the spectators by its strong, marked rhythm. The dancers are slim and in excellent condition. The dancers moved to the rhythm of the tambour, dressed in multi-coloured vests of fine silk, arching their slender backs."



This illustration of a dancer is copied from an early Tang fresco found in the Mogao Grottoes, Cave No. 220 in Gansu's Dunhuang.

Liu Yuxi noted that the dancers moved their long sleeves in time to the beat of the drums while a little bell on their hat chimed in cadence. Their bodies, he said, seemed to be without bones, leaving the spectators open-mouthed.

One of the most elegant dances was the *Dance of the Green Waist* created during the Zhenyuan reign (785-804) of Emperor Dezong. About this dance and the women who performed it, the poet Li Qunyu wrote: "Women from the south, beautiful and gracious, execute the *Dance of the Green Waist*.... They turn into emerald orchids and move like dragons swimming in a stream.... They bend and turn like the lotus on the waves, like swirling snowflakes, their pendants and skirts floating in the air."

Yang Yuhuan, the celebrated imperial concubine of Emperor Xuanzong, excelled in yet another dance: the *Dance of the Dress of Multi-coloured Feathers* in which she wore a garment of feathers, a skirt and scarf of bright colours and a tall hat adorned with jade and pearls.

Dance was not the only subject of poetry during the Tang era. Then, as now, writers described the lives of famous people. Bai Juyi, a famous poet of the times, wrote an epic poem about Yang Yuhuan and Emperor Xuanzong. In one part, he describes how the emperor enjoyed looking at his concubines bathing naked in the hot spring he had built for them.

One cold spring day she was allowed
To bathe in the Huaqing Pool.
The warm water slipped down
Her glistening jade-like body.
When her maids helped her rise,
She looked so frail and lovely,
At once she won the emperor's favour....

Nor was music forgotten by Bai Juyi.

The Li Palace on the mountain
Reached to the blue sky.
The sounds of heavenly music were
carried by the wind far and wide.
Gentle melodies and graceful dances
Mingled with the strings and flutes;
The emperor never tired of these....

Tang Dancers in Stone

We know the extent to which dance flourished during the Tang era by the great number of funerary statues and frescoes discovered in imperial tombs. These carvings and paintings also provide a great deal of detail about the costumes and movements of the dancers. For example, two dancers in stone were found in the Zhaoling Mausoleum of Emperor Taizong. They have round faces topped with an elaborate hairdo in which their hair is divided into two rigid towers atop their heads. Each dancer is wearing a white corsage on a narrow-sleeved tunic above a long yellow skirt. They are caught in mid-step, their movements displaying a graceful arcing as their long sleeves float around them.

Many of the women of the time, and especially dancers, displayed bare necks and much of their breasts. They wore a unique dress of thin fabric. It was nearly topless with a strap that came over one shoulder and below one breast to keep the dress in place. The garment had a full pleated skirt that fell to the ground and the sleeves were very long as sleeve movement played so great a role in the dance. Many Tang funerary statues show female dancers with bare breasts since the Tang did not look badly upon such partial nudity; it was only later, during the Song Dynasty (960-1279), that women fully covered themselves with the high-collared garment still favoured by many Chinese women.

The Tang Dynasty, due to its welcoming of foreign cultures, was the centre of artistic creativity in the fields of music and dance. The creative community integrated both foreign art forms and the art and repertoires of other Chinese traditions, making the Chang'an of the Tang era one of the great cultural centres of all time.

Gérard Henry

The Decline of Chang'an

The middle of the eighth century marked the beginning of the decline of the Tang Dynasty. Chang'an, the capital city of over a million people, was subject to destruction of various kinds again and again, and conditions in the city worsened with time.

In 904 A.D., the warlord Zhu Wen kidnapped Emperor Zhaozong to Luoyang and forced the entire population to move eastward. All houses, high buildings and massive halls were pulled down, and wooden building materials were sent down the Wei and Yellow Rivers as rafts. The destruction of Chang'an was complete.

After the Tang Dynasty, the economy in the region south of the Yangtse River developed quickly. Sea transport became available. The nation's economic, political and cultural centres shifted either south or east. Although later reconstructed, Chang'an could no longer be the capital of China.

Chang'an's fate was also due to the fact that the Silk Road, with its starting point in the city, was gradually blocked owing to interference by Tubo, an ancient Tibetan regime, and by the Turks. Overland transport was soon replaced by ships, further decreasing Chang'an's importance. Mingzhou (now Ningbo) in Zhejiang Province, Quanzhou in Fujian, Guangzhou in Guangdong and Yangzhou in Jiangsu became important ports which enjoyed the enormous flow of traffic between China on the one side, and Asia, Africa and Europe on the other. All this contributed to the diminution of Chang'an as a political, economic and cultural centre. Since then, however, the city (now renamed Xi'an) became a major town in northwest China, a position which it has maintained to this day.

Translated by He Fei

Shaanxi's Imperial Mausoleums

Dynasty	Royal Title	Reign Dates	Names of Mausoleum	Recorded Burial Site
Primitive society	The legendary Huangdi (Yellow Emperor)	c. 26th century B.C.	—	Huangling County (There are Huangdi tombs in other provinces, but Shaanxi's is the most likely one.)
Western Zhou (c. 11th century-771 B.C.)	Wenwang	57 years	Wenwang	Xianyang
	Wuwang	7 years	Wuwang	Xianyang
	Chenguang	37 years	Chengwang	Xianyang
	Kangwang	26 years	Kangwang	Xianyang
	Muwang	41 years	Muwang	Xi'an
	Gongwang	19 years	Gongwang	Xianyang
	Youwang	781-771 B.C.	Youwang	Lintong
Warring States (475-221 B.C.)	Nanwang of the State of Zhou	314-? B.C.	—	Fengxiang
Qin (221-207 B.C.)	Shihuang (First Emperor)	221-210 B.C.	Shihuang	Lintong
	Ershih (Second Emperor)	209-207 B.C.		North of Lintong
Western Han (206 B.C.-A.D. 24)	Gaozu	206-195 B.C.	Changling	Yaodian, Xianyang
	Huidi	194-188 B.C.	Anling	Hanjiawan, Xianyang
	Gaohou (empress of Gaozu and mother of Wendi who ruled the kingdom during and after Wendi's reign)	187-180 B.C.	Lühou	Xianyang (east of Changling)
	Wendi	179-157 B.C.	Baling	Eastern suburbs of Xi'an
	Jingdi	156-141 B.C.	Yangling	Zhangjiawan, Xianyang
	Wudi	140-87 B.C.	Maoling	Xingping County
	Zhaodi	86-74 B.C.	Pingling	Xianyang
	Xuandi	73-49 B.C.	Duling	Chang'an County
	Yuandi	48-33 B.C.	Weiling	Xianyang
	Chengdi	32-7 B.C.	Yanling	Xianyang
	Aidi	6-1 B.C.	Yiling	Xianyang
	Pingdi	1-5	Kangling	Xianyang
Southern and Northern Dynasties (420-589)	Xiaowu	532-534	Yunling	Fuping County
	Wendi	535-551	Yongling	Fuping County
	Xiaojing	534-549	—	—
	Houzhu	565-576	—	Xi'an
Sui (581-618)	Wendi	581-604	Tailing	Wugong
Tang (618-907)	Gaozu	618-626	Xianling	Sanyuan
	Taizong	627-649	Zhaoling	Liquan
	Gaozong	650-683	Qianling	Mt. Liangshan, Qianxian
	Wu Zetian	684-705	Qianling	Mt. Liangshan, Qianxian
	Zhongzong	684/705-710	Dingling	Mt. Longquan, Xingping
	Ruizong	684/710-712	Qiaoling	Mt. Fengshan, Pucheng
	Xuanzong	712-756	Tailing	Mt. Jinsu, Pucheng
	Suzong	756-761	Jianling	Mt. Wujiang, Liquan
	Daizong	762-779	Yuanling	Mt. Tanshan, Fuping
	Dezong	780-805	Chongling	Mt. Cuo'e, Jingyang
	Shunzong	805	Fengling	Mt. Jinweng, Fuping
	Xianzong	806-820	Jingling	Mt. Jinchi, Pucheng
	Muzong	821-824	Guangling.	Mt. Yaoshan, Pucheng
	Jingzong	825-826	Zhuangling	Sanyuan
	Wenzong	826-840	Zhangling	Mt. Tianru, Fuping
	Wuzong	841-846	Duanling	Sanyuan
	Xuanzong	847-859	Zhenling	Mt. Zhongshan, Jingyang
	Yizong	859-874	Jianling	Mt. Zijin, Fuping
	Xizong	874-888	Jingling	Jizidui, Qianxian

Flights to and from Xi'an

Route	Days of Week	Dep.	Arr.	Flight No.
Beijing — Xi'an	2	16:40	18:20	WH2110
	4	16:25	18:10	WH2122
	6	15:25	17:10	WH2604
	2 6	16:05	17:55	WH2104
	3 5	15:45	17:35	WH2128
	1 5 7	19:35	21:20	WH2108
	1 3 4 6	16:40	18:25	WH2106
	1 2 3 4 5 6 7	12:05	13:55	CA1201
	1 2 3 4 5 6 7	17:05	18:50	WH2102
Xi'an — Beijing	2	08:15	09:50	WH2109
	4	08:00	09:35	WH2121
	6	08:15	09:50	WH2603
	2 6	08:00	09:35	WH2103
	3 5	08:00	09:35	WH2127
	1 5 7	13:00	14:35	WH2107
	1 2 5 6 7	14:20	15:55	WH2105
	1 2 3 4 5 6 7	14:40	16:20	CA1202
	1 2 3 4 5 6 7	07:50	09:25	WH2101
Guangzhou — Xi'an	2	16:10	18:30	WH2324
	3	12:15	18:20	WH2302
	2 4	14:35	15:50	CZ3805
	3 5	10:55	13:25	WH2306
	3 6	19:35	21:50	CZ3297
	1 3 6	17:10	19:35	WH2322
	1 5 7	18:50	21:05	WH2308
	2 4 6 7	17:50	20:10	WH2304
Xi'an — Guangzhou	2	08:05	10:20	WH2323
	3	09:55	13:30	WH2301
	3 5	07:45	10:00	WH2305
	3 6	13:55	16:10	CZ3298
	1 3 6	07:55	10:15	WH2321
	1 5 7	13:05	15:20	WH2307
	2 4 6 7	07:45	10:00	WH2303
Hong Kong — Xi'an	4 7	10:40	13:00	CZ3022
Xi'an — Hong Kong	4 7	07:15	09:50	CZ3021
Nanjing — Xi'an	6	16:45	18:55	WH2544
	3 7	08:00	11:50	WH2542
	4 7	16:10	20:25	WH2532
Xi'an — Nanjing	6	08:30	10:25	WH2543
	2 6	15:35	19:30	WH2541
	4 7	11:50	15:30	WH2531
Shanghai — Xi'an	2	14:15	16:30	SH203
	3	17:30	19:40	WH2504
	5	12:20	14:45	WH2516
	1 5	16:25	18:45	WH2510
	1 5	08:40	11:00	MU5203
	2 6	18:40	20:45	WH2502
Xi'an — Shanghai	2	17:20	19:35	SH204
	3	08:15	10:05	WH2503
	1 5	11:40	13:45	MU5204
	1 5	08:35	10:35	WH2509
	4 7	08:05	10:00	WH2521
	1 2 3 4 5 6	16:05	17:55	WH2501
Xiamen — Xi'an	2	16:15	18:55	XO9802
	3	15:50	18:30	WH2804
	2 7	15:10	19:45	WH2582
Xi'an — Ximen	2	13:00	15:30	X09801
	4	07:55	10:20	WH2803
	2 7	07:55	10:20	WH2581

Climate and Rainfall in Xi'an

The winters are cold in Xi'an, falling to -1°C in January, and there are about 95 days a year when the temperature falls below freezing. On the other hand, summers are hot, with the temperature rising, on average, to 26.6°C in July, which is the hottest month of the year. The seasons are clearly marked by temperature extremes running from 20°C below zero in winter to over 45°C during the summer.

The average rainfall of 580.2 mm comes mainly in July (99.4 mm) and September (98.3 mm) which is also the most humid month. In 1981, a series of strong rainstorms caused the collapse of the stupa containing Sakyamuni's finger bone at the Famen Temple in the region. During the restoration in 1987, a subterranean palace of the stupa was discovered.

Average Climatic Conditions in Shaanxi

		Jan.	Feb.	Mar.	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.
Xi'an	Temperature (°C)	-1.0	2.1	8.1	14.1	19.1	25.2	26.6	25.5	19.4	13.7	6.6	0.7
	Rainfall (mm)	7.6	10.6	24.6	52.0	63.2	52.2	99.4	71.7	98.3	62.4	31.5	6.7
Baoji	Temperature (°C)	-0.8	2.2	7.8	13.7	18.6	23.9	25.5	24.4	18.4	13.0	6.4	1.1
	Rainfall (mm)	6.0	9.0	26.5	59.1	64.9	67.4	121.3	100.8	123.1	70.1	26.6	4.4

Bus Service from Xi'an

Route	Departure	Distance (km)	Main Station
Xi'an — Weinan	09:30 — 18:00 (10 runs)	62	Lintong
Xi'an — Huayin	07:00 — 13:00 (4 runs)	131	Lintong, Weinan, Huaxian
Xi'an — Huaxian	15:00	92	Lintong, Weinan
Xi'an — Huashan	09:30	110	Lintong, Weinan, Huaxian
Xi'an — Tongguan	09:00/13:30	144	Lintong, Weinan, Huaxian
Xi'an — Dali	06:40 — 17:00 (8 runs)	121	Weinan
Xi'an — Pucheng	08:00/16:30 (6 runs)	121	Weinan
Xi'an — Fengyuan	07:20	186	Weinan, Pucheng, Baishui
Xi'an — Heyang	08:00/11:00	187	Weinan, Dali
Xi'an — Chengcheng	10:30	160	Fuping, Pucheng
Xi'an — Chengcheng	07:40 — 15:30 (4 runs)	168	Weinan, Pucheng
Xi'an — Hancheng	06:40	246	Weinan, Pucheng, Heyang
Xi'an — Huanglong	06:20	219	Weinan, Pucheng, Baishui
Xi'an — Baishui	07:20 — 13:30 (5 runs)	146	Fuping, Pucheng
Xi'an — Fuping	12:30/17:30	67	Gaoling
Xi'an — Changwu	07:40	189	Xianyang, Qianxian
Xi'an — Binxian	09:30/11:00	151	Xianyang, Qianxian
Xi'an — Yongshou	11:30/15:30	99	Xianyang, Qianxian
Xi'an — Linyou	07:40	161	Xianyang, Qianxian, Yongshou
Xi'an — Qianxian	06:40 — 17:30 (4 runs)	76	Xianyang, Liquan
Xi'an — Liquan	08:00 — 16:30 (4 runs)	59	Xianyang
Xi'an — Xingping	07:20 — 13:00 (6 runs)	58	Xianyang
Xi'an — Xunyi	08:20	177	Xianyang, Sanyuan, Chunhua
Xi'an — Chunhua	07:00	104	Xianyang, Jingyang
Xi'an — Sanyuan	07:20/11:00/15:00	72	Xianyang, Jingyang
Xi'an — Sanyuan	11:30 — 16:30 (4 runs)	63	Gaoling
Xi'an — Meixian	14:00	124	Zhouzhi
Xi'an — Longxian	07:00	252	Xianyang, Xingping, Fengxiang
Xi'an — Baoji	09:30/11:00	206	Xianyang, Xingping, Fengxiang
Xi'an — Fengxiang	14:30	162	Xianyang, Xingping
Xi'an — Taibai	06:40	210	Zhouzhi, Meixian
Xi'an — Tongchuan	06:00 — 18:00 (17 runs)	122	Yaoxian
Xi'an — Baoji	07:40 — 13:00 (5 runs)	189	Zhouzhi, Meixian

Shaanxi's Counties and Cities Open to Foreign Tourists

Ankang	安康市	Ningshan C	寧陝縣
Ansai C	安塞縣	Pingli C	平利縣
Baihe C	白河縣	Pucheng C	蒲城縣
Baoji	寶雞市	Shangzhou	商州市
Danfeng C	丹鳳縣	Shiquan C	石泉縣
Dingbian C	定邊縣	Tongchuan	銅川市
Ganquan C	甘泉縣	Weinan	渭南市
Hancheng	韓城市	Xi'an	西安市
Hanyin C	漢陰縣	Xianyang	咸陽市
Hanzhong	漢中市	Xunyang C	旬陽縣
Hengshan C	横山縣	Yan'an	延安市
Huangling C	黄陵縣	Yanchang C	延長縣
Huaxian C	華縣	Yulin	榆林市
Huayin C	華陰縣	Zhashui C	柞水縣
Jingbian C	靖邊縣	Zhenping C	鎮坪縣
Langao C	嵐皋縣	Zhidan C	志丹縣
Liuba C	留壩縣	Zichang C	子長縣
Lüeyang C	略陽縣	Ziyang C	紫陽縣
Mianxian C	勉縣		
Nanzheng C	南鄭縣	**Note:**	
Ningqiang C	寧強縣	C-County	

Train Schedules Zhengzhou — Xi'an — Baoji — Lanzhou

279 F.T.	273/272 F.T.	191/190 F.T.	187/186 F.T.	177/176 F.T.	163 F.T.	139/138 F.T.	121 F.T.	103/102 F.T.	93/92 Exp.	Train No. / Station	94/91 Exp.	104/101 F.T.	122 F.T.	140/137 F.T.	164 F.T.	178/175 F.T.	188/185 F.T.	192/189 F.T.	274/271 F.T.	280 F.T.
From Beijing	From Guangzhou	From Shanghai	From Pukou	From Shanghai	From Beijing	From Shanghai	From Beijing	From Qingdao	From Wuchang		To Wuchang	To Qingdao	To Beijing	To Shanghai	To Beijing	To Shanghai	To Pukou	To Shanghai	To Guangzhou	To Beijing
05:41	19:51	22:51	07:18	15:43	18:34	00:07	07:35	09:06	23:10	**Zhengzhou**	22:44	02:02	19:16	05:30	13:05	01:08	21:32	04:51	23:44	06:25
08:02	22:27	01:17	09:33	17:59	20:53	02:42	10:30	11:44	01:39	**Luoyang**	20:23	23:37	16:46	03:18	10:40	22:49	19:03	02:20	21:15	04:01
11:10	01:41	04:37	13:13	21:09	23:59	06:04	13:50	15:08	04:54	**Sanmenxia West**	17:18	20:34	13:42	00:10	07:42	19:50	15:56	23:14	18:02	01:06
13:24	03:54	07:14	15:26	23:12	02:07	08:16	16:00	17:28	06:57	**Mengyuan**	14:44	18:03	11:30	21:46	05:25	17:28	13:26	20:41	15:24	22:45
14:24	05:01	08:22	16:31	00:11	—	09:39	17:22	18:36	07:56	**Weinan**	13:31	16:46	10:22	20:38	—	16:13	12:01	19:18	14:16	21:37
14:57	05:34	08:52	—	—	—	10:10	17:52	19:12	08:34	**Lintong**	12:52	16:16	—	20:04	—	15:43	—	18:45	13:46	21:06
15:24	06:01	09:40	17:34	01:16	04:10	10:37	18:34	19:52	09:01	**Xi'an**	12:20	15:46	09:28	19:32	03:24	15:13	11:08	18:10	13:16	20:35
		10:40	18:03	01:44	—		19:05	20:23		**Xianyang**		15:09	08:27		—	14:34	10:29	16:16		
		11:50	—	02:10	—		19:31	20:49		**Xingping**		14:43	08:01		—	14:09	—	15:44		
		12:32	18:53	02:41	—		—	—		**Wugong**		—	—		—	13:36	09:40	—		
		14:56	20:46	04:31	07:02		21:40	23:01		**Baoji**		12:44	06:09		00:44	11:58	08:08	13:22		
		To Chengdu	00:22	08:05	To Chengdu		01:22	02:44		**Tianshui**		08:58	02:40			07:56	04:19			
			07:49	17:11			08:37	10:02		**Lanzhou**		23:57	19:00		From Chengdu	23:17	20:06	From Chengdu		
				To Xining			To Xining	To Xining				From Xining	From Xining			From Xining				

Exp. — Express F.T. — Fast through passenger train

NEWS

New Hotel Openings

The **Yangtze New World Hotel**, opened in March 1991 in Shanghai's new Hongqiao Economic Area, caters to the many business people expected to frequent the region. This 570-room world class hotel features conference rooms, an outdoor swimming pool and fitness centre. The hotel also provides the most modern business facilities for its business guests.

Meridien Group announced the opening at the beginning of April of its first hotel in China, **Le Meridien Jin Lang**, located in the heart of Beijing. It has 408 rooms and adds a distinctly European flavour to the city. The hotel is minutes away from Tian'anmen Square, the Forbidden City and the Wangfujing shopping area. Its location is also very convenient for the business traveller as it is only forty minutes from the airport and a mere ten minutes from China World Trade Centre.

The **Sanya International Hotel** has recently opened in Hainan Province in the southern town of Sanya. This is a three star hotel in the Chinese style with the most modern facilities which include a conference hall, negotiation rooms and entertainment centre. Another of the hotel's amenities is a deluxe restaurant.

Another three star hotel opened in February 1991, the **Jiangsu Tianjing Hotel.** The 140-suite hotel has a conference centre, negotiation rooms, restaurants, health club, beauty salon and a ballroom, as well as IDD and DDD in each room.

The Sara Hotel Beijing (Hua Qiao Da Sha), scheduled to open in June of this year, occupies the site of the former Overseas Chinese Hotel near the Forbidden City and Tian'anmen Square. Built in the elegant style of the Ming Dynasty, this 400-room hotel will offer the best in Western food in their Western dining room which will feature Texas/Mexican style food and live entertainment. All rooms and suites will be luxuriously furnished and will have IDD, in-room movies, satellite television transmission and a mini-bar.

International Tourist Day 1991

The 1991 China International Tourist Day will be celebrated on 27 September, 1991 in Jinan, capital of Shandong Province, where tourists will receive a warm welcome by well-known historical Chinese figures who will be revived for the occasion: Confucius (551-479 B.C.) thinker, political figure, teacher; Mencius, (372-289 B.C.), successor of Confucianism; Zhuge Liang (181-234), military stategist and statesman of the era of the Three Kingdoms; Wang Xizhi (321-379), calligrapher of the Eastern Jin Dyansty; Li Qingzhao (1084-1151), female poet of the Southern Song Dynasty; Qi Jiguang (1528-1587), general and military strategist of the Ming Dynasty and many others.

From September 28, there will be a number of shows to commemorate the Confucius Cultural Festival, and there will also be visits to the great historical sites in the region.

New Tours to Northern China

The northern regions of China (Beijing, Tianjin, Jilin, Liaoning, Hebei, Shandong, Shanxi and Inner Mongolia) will launch a tour of northern China this year. It includes a Beijing—Tianjin trip, a Buddhist culture tour, the history of Chinese emperors, the scenery of the Changbai Mountains, grassland scenery, scenery of snow and ice, Confucian culture and the life of Pu Yi, the last Chinese emperor.

Beijing International Triathalon

The China Triathalon Sports Association will host an international triathalon on 30 June, 1991. Many other events will be held on other days and will include race check-in, training, opening ceremonies, awards ceremonies and a post-race day for touring and shopping. The events include a 1.5-kilometre swim, a 40-kilometre bicycle ride and a 10-kilometre run. For information, contact:

Reception Committee of 1991 Beijing International Triathalon Championships
(Beijing China Travel Service)
Rm 0704, 7/FL, Beijing Tourism Tower
No. 28 Jian Guo Men Wai Street
Beijing 100022 China
Fax: 0086-01-5158557
Closing entry date is 20 June, 1991.

New Airline Routes

A direct flight between Beijing and Vienna was inaugurated in March and Air China will offer eighteen such flights from late March until early November 1991. This direct route means a saving of about ten hours flying time between the two cities as well as financial savings on the ticket price. The route from Guangzhou to Vienna goes through Beijing, and the return flight is from Vienna to Beijing.

Shanghai Airlines has announced twice a week flights between Shanghai and Kunming, capital of Yunnan Province. Regularly scheduled flights are available on Wednesdays and Fridays.

A newly inaugurated China Southern Airlines flight links Xiamen in Fujian Province with Penang, a major resort area in northern Malaysia. Travellers can leave Xiamen on Wednesday mornings, while return flights leave Penang on Wednesday afternoons. This four and a half hour flight is the second China-Malaysia air route launched by China Southern Airlines. The first, between Guangzhou and Kuala Lumpur, was opened in 1989.

Since April 1, Air China has been operating non-stop scheduled air service between Beijing and London, Paris, Zurich and Berlin, adding to their schedule seven direct international flights between Beijing and Europe. The airline, China's largest, has also announced the start of regular flights on the Beijing-Dalian-Fukuoka route every Wednesday and Saturday.

Starting 3 May, 1991, China Eastern Airlines will open a new route from Shanghai to Los Angeles. Passengers who leave for Los Angeles with international through tickets can enjoy free food and lodging over a twenty-four-hour period when they change planes in Shanghai. The Shanghai to Los Angeles flight leaves every Tuesday, while the return flight leaves Los Angeles every Friday.

The Pengzu Villa

On an ancient street that copies the style of the Song era in the scenic Wuyi Mountains in Fujian Province stands the Pengzu Villa, home of the ancestors of the Peng family. This old and stately home was recently opened to the public. The street on which it stands is 200 metres long and was constructed in 1985 on the site where the Wuyi Palace was built between 742 and 755 during the Tang Dynasty. The villa has 30 rooms, rustic outside and luxurious inside. The building has white walls and red pillars.

Four Buddhist Treasures of Wannian Monastery

Visitors to the Wannian Monastery on Mount Emei in Sichuan Province can admire the splendid Buddhist works on exhibit there.

They include: **Fossilized ivory**, 44 centimetres in length and weighing more than 6.5 kilogrammes, presented to the monastery by a Srilankan between 1522 and 1566, according to archaeologists. It is from a piece of upper jaw of a stegodon that lived 600,000 years ago!

The **Buddhist scripture on pattra** brought from Burma and Singapore by the monk Bie Zhuan in the Ming era. The scriptures, containing 69,770 characters, were written on 246 palm leaves, each one 50 centimetres long and more than 12 centimetres wide.

A **jade seal of Kangxi** that was conferred upon Mount Emei in 1702 by Emperor Kangxi (reign dates 1662-1722).

A **bronze seal of Wanli** conferred in 1600 by Emperor Shenzong (reign dates 1573-1620). Wanli is the name of the reign of Emperor Shenzong.

The Silk Road of the Sea

An itinerary has been launched along the southeast coast of Fujian Province, centred around Quanzhou, departure city for the Silk Road of the Sea and ancient commercial and cosmopolitan city. UNESCO has recently declared that Quanzhou was the point of departure for the Silk Road of the Sea.

Hohhot Fair

Thanks to the success of the 1988 Nadam Fair, the first held in North China's Inner Mongolia Autonomous Region, another such fair will be held this year from August 15 to August 25. The fair will feature such events as economic and trade exchanges as well as the traditional local activities of horse racing and wrestling.

Between 1986 and 1990, the area received more than 80,000 overseas visitors who were accomodated in eighteen local hotels. Tourism has grown here due to improved communications and transportation. At present, the region is connected to other parts of China by over thirty domestic air routes.

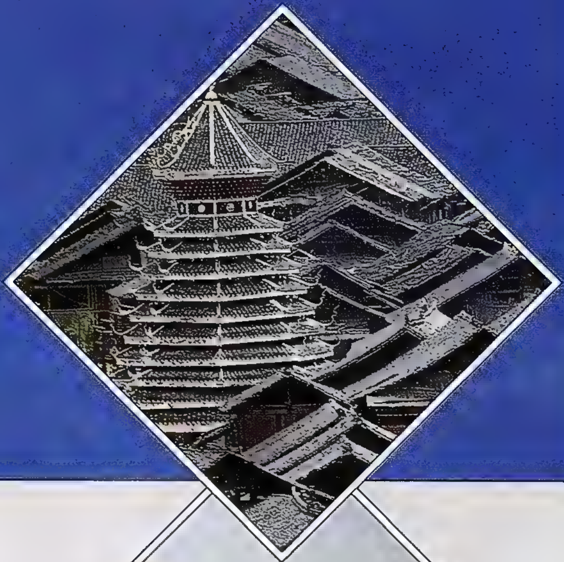
Tourist programmes include camel racing, Mongolian wedding ceremonies and desert and grassland treks.

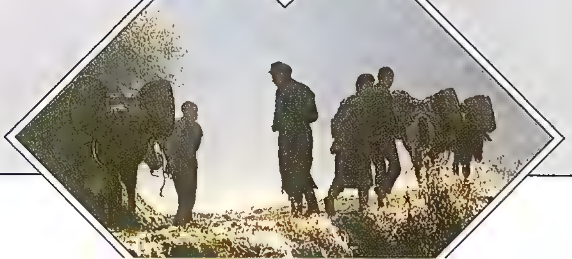
NEXT ISSUE

ALONG THE ROUTE OF THE LONG MARCH (I)

The Long March is one of the best-known events in China in this century, thanks in part to its effect on Chinese history and in part to its great human drama. In this issue, we present the first of a two-part series, Along the Route of the Long March, a tour in words and photographs through some of the regions and provinces that witnessed the Long March more than half a century ago: Jiangxi, Hunan, Guangxi, Guizhou and Yunnan. We will visit the towns and villages of some of the minority people who live in these areas, enjoying great scenery along the way.

- **Jiangxi: Jinggang Mountains and the Home of the Hakka**
- **Hunan and Guangxi: Precipitous Mountains and Yao and Dong Villages**
- **Guizhou: A Glimpse of the Miao and Dong Peoples**
- **Yunnan: Miao Villages in the Wumeng Mountains**





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